

# THE ETUDE MUSIC MAGAZINE



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Charles M. Schwab, Dr. Frank Crane, Hon. J. M. Davis, Lt. J. P. Sousa, Senator James Couzens on "Music and Labor," "All About Wedding Music," "The Perfect Piano Hand," Eighteen Pieces of New Music.







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## THE ETUDE

JUNE, 1923

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## Nevertheless

THE PARIS Conservatoire refused admission to Liszt; nevertheless, Liszt became just a little bigger than ninety-nine one-hundredths of the graduates of the Paris Conservatoire.

The Milan Conservatorio refused admission to Verdi; nevertheless, he became the greatest of Italian masters of composition.

George Henschel told David Bispham that success as a singer was impossible; nevertheless, David Bispham became the most distinguished of all American singers.

Garcia told Jenny Lind that her voice was almost hopeless; nevertheless, Jenny Lind became one of the greatest of prima donnas.

Sir Arthur Sullivan refused to admit Melba even to the chorus of the Savoy Light Opera Company; nevertheless, Melba was the most famous soprano of her time.

La Scala hooted and hissed when "Madame Butterfly" was first produced; nevertheless,

We could fill the rest of this page with this editorial. The truly great encounter failure with redoubled energy and triumph in spite of it. Most of the worth-while things of the world have been done, nevertheless. If Caruso had been content with his first performances he would have sunk into oblivion. At first he came very near being a "frost." He became great, nevertheless.

One way to find out what kind of stuff really is in you is to note whether discouragement, hardships, rebuffs, insults, brickbats, serve to intensify your powers. If they do and you have the talent, nothing in the wide world can stop you. You are bound to triumph, NEVERTHELESS.

## A Musical Historical Museum

THE city of Cologne possesses a little known musical historical museum with an extremely valuable collection of ancient instruments and others of more modern manufacture. There are manuscripts of all the great modern masters and also some twenty thousand autographed letters and records, affording priceless research archives for the historian and the antiquarian. This museum was founded by a Merchant of Cologne in 1849 and has been expanding continually.

We have in America many excellent collections located in New York, Detroit, New Haven, Philadelphia and in other cities, but no National museum devoted to Music. Our own musical history is developing so rapidly that we can hardly keep pace with it. Important records are easily dissipated and destroyed. Let us hope that America will realize the need for this before the significant indications of our national musical growth are too widely scattered.

## When Grieg Smiles

THERE is a note in Grieg's life which has always been an inspiration to us. Grieg never was a ponderous, deep thinker. Above all he was an emotional being, with a high sense of the fantastic. Even his friend, Gerhard-Schjelderup, admits this. But at the same time we know that he was a great sufferer. His physical complaints gave him great pain. His strength toward his later years was so limited that he could give only a little time to creative work. Yet this beautiful soul rarely if ever complained. Indeed, he wove a veil of good humor and fun over the daily tribulations of an invalid; so that many of his works are positively comic in their sparkling character. Some of his pieces smile and even laugh in their humor. Yet, behind those smiles was a heroic soul gifted marvelously in music and using his music to cover his earthly agonies. Of such was Edvard Grieg.

## Tunes of "Tut's" Time

WHAT kind of requiem music sounded over the incandescent desert when they solemnly carried the body of great King Tut-Ankh-Amen to his gorgeous tomb, accompanied by millions in funeral treasure. Alas, not even the Sphinx can answer this riddle. That they did have music upon every manner of occasion thousands of hieroglyphic histories record. Musical instruments have frequently been found in the tombs of Egyptian monarchs. But what they played and what was sung to them we shall never know.

Here however is a record of one of the songs which may be retranslated into words but not into tones. It was sent to us by the daughter of the late Eugene Thayer, Mus. Doc., for many years a contributor to THE ETUDE. Dr. Thayer was one of the most distinguished of American organists and writers upon musical subjects. His degree of Doctor of Music came from Oxford University. He was a pupil of Haupt, Wiprecht and others in Germany, and made extensive concert tours. He was an editor of great ability and made extensive notes upon musical historical matters. The following is from his notebook.

## EGYPTIAN SONG

(Read from right to left)



## (TRANSLATION)

Thrash ye for yourselves.  
Thrash ye for yourselves.  
Thrash ye for yourselves, O Oxen.  
Thrash ye for yourselves.  
Thrash ye for yourselves.  
Measures of grain for your masters.  
Measures of grain for your masters.

The picture writing is fairly clear even in this day. We can see the oxen, the measures with the grain spilling out, the thrashers, quite as though it were written today. There very probably was no way of writing the tunes down; and if there had been, as in the case of Greek scales, there would be no Rosetta stone to help us tell how they were sung.

Enthusiasm is contagious—contagious as the mumps. Catch it or you will never be a great performer, singer, conductor or teacher. The success of THE ETUDE itself is due largely to the splendid contagious enthusiasm of its many friends, who communicate their loyal appreciation of THE ETUDE to others.



## Beauty Wins

BEAUTY is eternal, everlasting. Not the honeyed, sickening, sentimental beauty of the artificial salon but the strong, simple, rich, colorful beauty of the immortal mind of the great master.

Recently your editor has taken part in several musical contests as a judge—a difficult service, gladly stolen from a busy life. Some have been contests for composers, others have been contests for young artist singers, pianists or violinists.

At a recent one the successful contestant did not have nearly so fine a hand action as some of the others. Her training in the little niceties of relaxation, freedom of movement and balance of the whole technical apparatus was easily excelled by several. Her scales, runs, trills were more awkward and "difficult" than her competitors. But there was something that won the coveted prize; and that thing was beauty inherent in her playing. It was not merely the beauty of a natural inclination for aesthetic expression but the beauty of the understanding and appreciation of the principles of beauty itself. The climax of each movement came in the right place and was properly prepared. The phrasing was intelligently observed. The accents were those which the composer evidently desired. The crescendos were made with the comprehension of the effect the creator had in mind in writing the composition. In fact the whole playing was *pulchritudo*; that is, the player realized that there was an audience waiting for a message and spoke to that audience and did not merely amuse to herself.

A very great deal of musical effort is wasted upon the world because students "just play." They seem to have no reason why they are playing; but if they were to hear anyone read a book or act in a drama with the same lack of comprehension or grasp of aesthetic principles they would turn away in disgust.

Make your playing mean something. Study the general principles of musical aesthetics. Hear the great pianists, listen to the best records of their playing. When they introduce some change in interpretation, do not merely note it but try to discover the basic principle of beauty which led the performer to make that kind of infinitesimal change in the text which determines beauty.

## Which Will Do More for Music?

Just now folks are asking which may prove more beneficial for the art of music, the radio or the talking machine.

The radio, the new marvel of the hour, transports music everywhere. Thousands of people are listening to music to-day who never had such an opportunity. In fact, it was just one year ago when *THE ETUDE* presented its first radio article by the leader in the industry, Major J. Andrew White. Since that time millions of instruments have been installed and thousands of dealers have cropped up in all parts of the country. Great mills are working overtime to supply the demand for new instruments, the very nomenclature of which is startling. The radio boom is on at a furious rate. It has become a rage; and, like all things that develop in similar manner, it will burst some day and settle down to a conservative business.

The talking machine, on the other hand, never really had a boom. It has developed slowly and surely through three or four decades. Its points of artistic and educational advantage over the radio are:

You can have just the music you want.

You have it when you want it, not when someone else decides to send it to you.

You can have it over and over again as many times as you want it.

You have exclusive artists, retained by contract, who can never be heard over the radio.

You have master records. That is, the talking machine puts out only the best. Look in the center of your record and you will find stamped a little 1, 2, 3, 4 or 5. This little figure indicates the number of records made before the final record deemed worthy of public presentation was secured. Thus the public secures only the best interpretations of the greatest artists.

Last and most of all it is within the art of the talking machine to preserve the music interpretations of our times. These we consider the greatest artistic value of the instrument. What if every Rubens, every Rembrandt, every Holbein, every Titian had been burned up immediately after it had been made. That is precisely what happens when the musician gives his music into the air. It is lost instantly no matter how many thousands of miles it may be shot over the radio. But with the talking machine the musician found a canvas upon which he could paint his interpretations with more ease than a Sargent or a Meissonier could handle a brush. Prior to that the interpretative musician painted on air.

It is for this reason perhaps more than any other that the little tinfoil and wax cylinders of Edison revolutionized the art of music. Not merely that it enables Galli-Curci, Anna Case, Hofmann, Casals, and others living to be heard by millions who will never see them, but that the great and wonderful art of Caruso, Maud Powell, Bispham, Evan Williams and many others now passed on is still audible for future generations, right in the homes of the people. The talking machine has given permanence to musical interpretations, as well as distribution. For this reason if for no other we should be willing to declare that its service to music will always be far greater than the radio which gives distribution only.

## Paganini's Bows

HEINE, that Teuton-Jew-Gaelic flash of literary genius, once complimented Paganini upon his playing.

"Ah," retorted the great fiddler, "but how did you like my bows?"

He was not the only virtuoso who has made a fetish of stage deportment (or the lack of it). The great truth is that the artist survives by his art and not by his manners. We have often seen performers doing execrable things upon the stage, largely through ignorance of good manners. In fact we recently saw a young Russian violinist conclude a solo with a breach of good breeding that made the audience of refined people wince.

On the other hand there are artists who think that like Paganini one must resort to platform tricks for success. This was truer in the past than in the present. Indeed, even Liszt himself was not above considering very carefully the little drama in which he was to be the chief actor. He knew that he had to appear on the stage, sans scenery, sans stage effects, sans spectacular costumes,—that all eyes were focused upon him alone, watching his every movement. He knew what it meant to impress the audience with his graciousness, his smiles, his bows. He knew it meant to receive flowers and is even reported to have sent them to himself. Liszt was a personality. He had a role to play. The people came to see the great Liszt as well as to hear him; and the virtuoso, for the moment, transcended the great man and musician. Perhaps we are all so human that we unconsciously comport ourselves differently before an audience than we do in our own drawing rooms. With Liszt, however, we had a master so great that his success would have been inevitable notwithstanding anything he may have unconsciously thought necessary to do on the platform.

Times have changed. The long haired, moon-eyed, sentimental performer of yesterday, who, lacking the genius of a Liszt, thought to compensate the public with antics, survives only when the public forgives his eccentricities as his talent increases. The hirsute overtures of the virtuoso of yesterday may have moved Lydia Languish to tears; but they compel only laughter from the cigarette-smoking, bob-haired damsel of to-day.

The public now wants music and it is inclined to give its patronage to the artists who, with or without glumour, bring a real message. This accounts for the great success of Hofmann, whose stage deportment is as simple, dignified, unaffected and charming in every way as he is himself. Yet he has under his quiet reserve that accumulation of artistic power that audiences identify at once as a great spiritual force.

## THE ETUDE



HON. JAMES J. DAVIS

## Our Secretary of Labor Talks on Music and Industry

Hon James J. Davis, United States Secretary of Labor

We have come to realize that there is a big field for music in the industrial and commercial world. Modern business colleges to-day teach their courses in typewriting and other machine operation by the aid of metronomes and photographs, and it is claimed that the students accomplish more and become better operators in a shorter time than in classes where the older methods of teaching are used. I have two stenographers in my own office who learned their typewriting in that fashion, and both of them are good ones.

A few years ago the Bureau of Labor Statistics of the Department of Labor made a survey of the welfare work in industrial establishments, and for the purposes of its investigation 431 establishments representing 1,662,000 employees, were visited. The great variety of industries covered practically the entire field of industrial endeavor. It was found that musical organizations, such as bands, orchestras and club ensembles were numerous. Fifty-six companies reported bands which ranged from ten or twelve pieces to organizations with 100 instruments. One company having many foreign-born employees had four bands, one of them being composed exclusively of Slavic and one exclusively of Hungarian players. The companies contributed to the bands in various ways. Many of them contributed instruments and uniforms and hired leaders and most of them provided a place for the band to practice. Even traveling is to become a continuous vaudeville under the plan of the Pullman Company, which has undertaken the musical education of as many of its 9,000 porters as have any natural talent. The time may come when we can order a special car and insist upon its being manned by operatic singers. So it is not alone in our relations with our Government institutions that music must play its part. Every factory is a miniature republic, and the responsibilities of its statesmen are as great, in proportion, as the responsibilities of those who guide the destinies of the nation. In each of these miniature republics there is a band and a contented workman is a good workman, just as a contented citizen is a good citizen. Music as an aid to the workman is nowadays pretty much of an accepted fact. The man who has spent the morning hours over a machine goes to his lunch hour filled with the worries of the day's work. He is under both nervous and physical strain. Good music during his lunch time will wipe away the cares and worries of the morning and enable him to relax. It will inspire him with fresh vigor and energy and send him to his afternoon's task with a light heart and willing hands.

Five years ago *The Etude* printed a message from Thomas A. Edison which may well be repeated in this connection: "Music next to religion, is the mind's greatest solace and also its greatest inspiration. When you attempt to raise existence to a higher plane you must nourish the brain as well as the body. The man who disparages music as a luxury and non-essential is doing the nation an injury."

## Music and Labor

### Comments from Famous Americans upon the Need for Music in Business

The Reader's Attention is called to the initial article upon Music and Industry, by F. J. Grabel, in *THE ETUDE* for May

HON. JAMES COUZENS  
DR. FRANK CRANE  
HON. JAMES J. DAVIS  
FRANK E. MORTON

CHARLES M. SCHWAB  
LT. COMM. JOHN PHILIP SOUSA  
HERBERT J. TILLY, MUS. DOC.  
RODMAN WANAMAKER



CHARLES M. SCHWAB

## What Charles M. Schwab Thinks of Music and Business

Charles M. Schwab, Himself a Practical Musician, Has Always Maintained Musical Institutions of the Highest Character at His Great Steel Plants, and Has in a Measure Fulfilled the Bach Choir of Bethlehem, Which Has Become World Famous

It is a favorite saying among men that "music is for women." But is it? Why are not the refining influences of this wonderful art as much needed by men and as applicable to men? Some men seem to think they lose a part of their masculinity if they confess to a love of music. Well, I love music, and I think I have held out pretty well to the masculine side of my nature. In fact, music has meant much to me in my life of affairs. Again and again it has refreshed me when I was dog-tired, taken me out of myself and away from the problems of business. A book can do that, too. So can a painting. But not so surely as does music.

There is a "reach" to music that the other arts have not. It seems to "get" to you in an exhausted mood and refreshes where a book or a picture is not so sure. Of course, much depends on a man's nature; on his temperament. But, speaking broadly, and knowing men as I do, I cannot help but feel that the average business man would be benefited more than he dreams of if he exposed himself to music. It need not be the long opera at first. Let him select the shorter concert. But few men immersed in business are right in turning their backs upon music as a means of absolute refreshment, mental and physical.

## Senator James Couzens Realizes Great Need for Music in Industry

The following extract from a letter from the distinguished Senator from Michigan, Hon. James Couzens, former Mayor of Detroit, and partner of Henry Ford, is of great interest.

United States Senate,  
Washington, D. C.

April 11, 1923.

"Music has some indescribable value, in fact, a much greater value than I am able to express. I am not sufficiently musical or sufficiently educated to say to you how much value there is. There is so much psychology to it that it is hardly possible for the layman to describe the value. Certain it is that any employer who has the best interest of his workmen at heart will cooperate in every way to assist them in developing bands, orchestras, etc.

JAMES COUZENS."

[Editor's Note.—Senator Couzens' very frank and sincere letter is interesting because it is indicative of the common opinion of thousands of business men at this time. Such an attitude would have brought forth ridicule with the average executive of fifty years ago. There was then no outlet in business, and art was as welcome to it as a lion to a lioness of the North Pole. Now the thinking, sensible business men are beginning to realize that their workmen are human beings, and that the music which makes the everyday man needs in an opinion quality as it can be given to him.]

## From the Gardens of Paradise to the Great Industrial Plants

### The Beginning of the Band

By Lt. Comm. John Philip Sousa, U. S. N., Rt.

The conjectural gentleman who casually remarked that language owes its origin to man's imitations and modifications of natural sounds is to me most convincing. It should follow as man saw the effects of certain articulations on the part of animals, he appropriated them for his own use, as notes of danger, of defiance or affection. No doubt he gathered in the trumpeting of the elephant as a warning, the growl of a dog for the possibility of a fight, the hissing of a snake to be on your guard. When he anticipated the Biblical injunction that man should not live alone, there came to him the very handsome young lady we call Eve. She probably started off imitating the chattering of magpies and gradually went up the scale until she imitated the carolling of the thrush. These first lovers must have realized that it is not necessary that man should sing alone, and the world heard the first duet. Our first mother, no doubt, got up to a point of colorating equal to the canary, while our first father, no doubt, might have been a musical belowing, not unlike that of an adolescent bovine.

Of course, about that time, they, just as any good people who are opposed to race-suicide, became interested in mathematics and began to multiply on the face of the earth; therefore, after duets came trios, mixed quartettes, quintettes, sextettes and ensembles, and then, no doubt, male quartettes giving to a delighted world, the first example of "barbershop" harmony. Man probably, with his inventive skill, began to create mechanical devices to facilitate and widen his ability for musical expression; and then came instruments of gold, silver, brass, stone, wood or hide. All of them, in some way, imitated some sound in nature; for even unto to-day we can liken the tenor saxophone in a Jazz Comedy Sextette in its unappetizing moment to the mournful sound of the Demerara goat-sucker. Of course, the beginning had more to do with rhythm than sound, more to do with noise than music; for we note among the savage tribes an undue attention paid to drums, sistrams, stamping of feet and clapping of hands. From these beginnings came the string family, the wood-wind family, the brass family and the percussion instruments, as we know them to-day.

Man is a social animal, so are musical instruments. They demand social standards. While there may be rare instances where a single violin will permit the intrusion of a bass drum played double forte, as a rule the string instrument turns up its fidelistic nose at the presumption of a bass drum's temerity in assuming companionship with such aristocratic company. Just as all sorts of people are found in church together, or, in the theater together, or, at a political meeting together, so you will find all sorts of instruments together, temporarily, but not forever. We note in the Bible the combination of string, wood-wind, brass and percussion in certain performances given by David, so musical combinations have existed for these many years.

The Saracens were the first to make the band a part of military life or work; the Germans are accredited



and its complement among  
is will doubtless have to



For instance, Willie Jones receives this part of the tune *Blue Bell of Scotland*



which he eventually matches to Susie Smith's part:



The same tunes may be used which occurred in the *Memory Test*.

Let us not prolong this first party to undue limits. Refreshments over, two or three pieces may be played by the teacher or some of the pupils, after which all eyes are said. All depart with vistas of another musical party in the future, and with the consciousness of new musical bonds between them.

#### Games for Future Parties

Purposely, the games for the first party have been made very general in character, so that the pupils may become thoroughly acquainted with one another. Consequently, at future parties the games may take on a more intimate note, and may perhaps require more musical knowledge. Some of these games will now be described.

#### Progressive Conversation

At the beginning of the party the players are arranged in pairs about the room. A subject is given out, and upon the sounding of a bell each pair must begin to talk together on this subject.

The conversation lasts for from three to five minutes, when the bell is struck for its cessation. While the conversation is in progress, a monitor passes about the room, and if he detects any lapse in the talk or the talk is as different to the topic as one announced, he demands a forfeit from the offending couple.

One of each couple then takes the place of a player in the next group to the left, and a new topic is assigned and discussed, as before. The process may be continued till the moving players pass around the room, or till the interest flags.

Topics such as these may be assigned:

- How to practice.
- How to memorize.
- Do you prefer instrumental or vocal music?
- What is your favorite piano piece?
- What composer do you prefer?
- Do you prefer quiet or brilliant music?

#### Anecdotes

The pupils have been asked to bring some musical anecdote, preferably taken from the life of some composer or performer. As each one's name is called, he narrates his story.

#### Charades

Divide the players into two groups, each of which acts a charade in turn. The words chosen for the charades are names of composers. After each syllable of a given name has been acted, a piece by the composer is played, to illustrate the entire word. Preferably, of course, this composition should be typical of the composer, but one with which the pupils are unfamiliar.

Examples of available words and their syllable divisions are as follows:

Schumann	Shre-moon
Mozart	Men-dell-zone
Mendelssohn	Men-dell-zone
Handel	Hand-l
Chopin	Show-pain
Rubinstein	Rube-in-stein
Masselet	Mas-se-let
Purcell	Purr-cell

#### Appreciation

The pupils listen to several piano pieces played by either the teacher or one of their own members. While the piece is in progress they write down the answers to one or more questions, such as the following:

1. What is the name of the piece? (Invent a name which seems to fit it best.)
  2. Who is its composer? (Guess-work)
  3. What is the prevailing measure? (Duple or triuple)
- A prize is given to the one presenting the best answers.

#### Picture Puzzles

A number of musical table games are not only interesting, but of real educational value. Picture puzzles

may be classed among these. Paste upon stiff card-board a copy, either manuscript or printed, of a short musical selection—a folk-tune, hymn-tune or little piano piece. Cut this cardboard into irregular fragments, which are to be fitted together by the players, in proper array. If a jigsaw is available, a more substantial foundation of wood may be used. Portraits of composers, of musical instruments, etc., may be used for the puzzles.

#### Letters

The familiar game of *Letters* is well adapted for musical uses. It may easily be made by cutting card-board into small squares and printing a letter on each, giving predominance to the most common letters, such as *a, e, s, t, i*, etc. Two ways of playing the game may be suggested:

1. A series of words—composers' names, or better still, Italian marks of expression such as *tempo, crescendo, rallentando*—are formed. To each player is given the letters of one of these words in irregular order, and it is his problem to form from them the proper word.

2. Ten or fifteen minutes are allowed for making musical words, such as those listed above, from a pile of the pasteboard letters. The player who forms the greatest number of words in the given time.

#### Other Games

Doubtless the teacher's ingenuity will devise other simple games, in which musical notation, terminology or history are involved. For additional materials, the reader is referred to the lists of the Theodore Presser Company, which include such games as *Musical Anagrams*, *Dominoes*, *The Great Composers*, and a book of *Games and Puzzles*.

It may also be interesting to introduce at the pupils' parties some of the folk-songs and dances which have recently received much attention, and which may easily be procured, with directions for their performance.

There is one prime object in these parties which should be constantly remembered. By their means the pupils should learn that there is a real pleasure in the study of music, and that the study of music is not a mere mechanical task. The pupils should be encouraged to apply their own knowledge, which may be supplied by more formal class-work. We shall investigate this work in the next article.

#### Team Work With Pupils

The answers to the Anagrams in the preceding article are as follows:

1. Debussy	8. MacDowell	15. Paderewski
2. Mozart	9. Handel	16. Chopin
3. Moszkowski	10. Liszt	17. Brahms
4. Bach	11. Rubinstein	18. Nevin
5. Schumann	12. Chaminade	19. Mendelssohn
6. Grieg	13. Sgawald	20. Haydn
7. Beethoven	14. Schubert	

#### Origin of Marks of Expression

By Lynne Roche

As is indicated by the language in which they are written, our words of musical expression are of Italian origin. At first used only as notations on the text by teachers for the guidance of their pupils, they gradually found their way to the printed page. As music grew in dramatic qualities by means of new harmonic and orchestral developments, these directions became more numerous.

For loud and soft effects, the Italians began to use *forte* and *piano* about the middle of the seventeenth century. The number of these words of expression has greatly increased, and the list still grows.

In lute books, as early as 1638, *piano* and *forte* are found; also, *V* for *mezzoforte*, *f* for *forte*, *cr.* for *crescendo*, *dim.* for *diminuendo*, *p. f.* and *presto*, *adagio* and similar words for rate of movement. These, at first, were used almost exclusively in instrumental music. This was especially true of the organ and harpsichord. In his early works Bach employed but few signs of expression; while Handel used few except *p* and *f*.

Patience is a necessary ingredient of genius.

Disraeli.

## THE ETUDE

### The Correspondence Column

By T. L. Rickaby

I HAVE unconsciously formed the habit of turning first of all to the "Correspondence Column," "Questions and Answers," "Round Table" or whatever it may be called, in the magazine, not because it is the best feature, but because it has a unique value, and yet this is a page because it is often overlooked by students who need it most.

It is a safe assertion that few who read the magazine realize how much information of the greatest value may be extracted from these columns which exist because some people know enough to ask questions and someone else knows enough to answer them. It is a sort of triangular lesson-giving. Somebody asks the questions—someone else answers them—we get the information. Yes, it is a style of wire-tapping which carries with it a reward instead of a penalty.

#### A Treasure Box of Varied Knowledge

I have just picked up a bound volume of *THE ETUDE*. It happened to be that of 1890, printed over a quarter of a century ago, when, as we saw it was, it had nowhere reached its present place of usefulness and influence.

A mere glance of the "Questions and Answers" column proved that here was a rich mine of information concerning a multitude of subjects. These included Harmony, Transposition, Ear-training, Vocal Methods, Schools of Technic, Time, Rhythm, Fingering, Ornamentation, Sight Reading and many others. There were illuminating thoughts on music lessons by mail, study abroad, the importance of State Associations of Teachers, annotated editions of classics and studies, history, biography, touch, phrasing and interpretation.

There were much advice and many suggestions regarding the problems that continually confront the teacher, on the care of the piano, the size, specifications and tuning of the pipe organ. Valuable hints on first lessons to children were found, on the use of the metronome, the pedals, and on the use and abuse of mechanical aids to technical efficiency. Much was said of the need organ and its uses, together with the music suitable and available for it.

#### Supplies a Lack of Details

All this, remember, is merely a casual and incomplete list of subjects treated in a single volume. Each succeeding one has contained as much equally valuable material; so that a few years of such magazine may be the source of a genuine education in musical matters. Some of the information was, of course, nothing more than what would be included in any good course of instruction. But in this single volume an amazing number of matters were treated that for lack of time or suitable opportunity might never receive attention at a lesson. This is the day of the performer. Things are done well with the voice, at the keyboard, or with the bow; but so many supposed musicians know little or nothing of the thousand and one things that belong to true musicianship.

#### Specialty Welcome in Remote Places

In these days of Conservatories, Lectures, Books and Study Clubs, much is being done to attain this real musicianship. Even where these advantages exist, the "Question and Answer" columns may be studied with advantage. But there are remote small towns and districts, where music teaching is sincere enough, so far as the efforts made are concerned, but where it falls far short of what it ought to be, because the teachers themselves do not know enough, having had little or no opportunity to learn. To them this source of knowledge is of the greatest value.

The writer is indebted to many teachers for much of what he knows; but right here he wishes to acknowledge his obligations to those inquisitive folks who made the "Questions and Answers" department a permanent feature of the magazine. *The Etude* has always promoted the Question and Answer idea. Questions are the symbols of the progressive, active mind.

"If you hear from a distance two people speaking, you may get an impression of a quarrel of anger, or of affection. Without hearing any of the words that are spoken; and unless you are sure that it is all you will hear. This is precisely what most of us get from music—a general emotional impression."

—W. J. Turner.

## THE ETUDE

# Keeping at the Front as Hard as Getting There

By MME. SIGRID ONÉGIN

Transcribed by Harriette Brouer

Mme. Onégin, the Famous Scandinavian Contralto, Has Been the Sensation Among the Year's New Comers at the Metropolitan. Her Own Remarks Are Largely Autobiographical and Therefore the Customary Biographical Preface is Here Omitted.

"True tone artist must always study and also must work very hard. I, for one, have learned the value of hard work. There is no resting on one's laurels, even if they are possessed; one must always keep up to the mark. I give at least a full hour or more every day to vocalizes and breathing exercises. This does not mean, of course, that I work a full hour without stopping. No, I break up the hour into quarters, doing fifteen minutes at a time; then I rest a bit and do something else. I soon begin again. Working for short periods should be kept up, and if they are varied with some restful occupation, you will not become tired."

#### Breathing

"Yes, the breathing is extremely important. Before really beginning the study of singing, one should give undivided attention to acquiring control of the breath. I was obliged to do this for several months before I was allowed to sing, and can recommend such a course to anyone who expects to make something of the voice."

"As to the method of breathing, I am asked sometimes if the breathing we use in sleep is the correct system to use in singing. Surely it must be, for it is natural and unconfined. But we must learn how this is done. Therefore, it has to be studied, since we are not asleep when we sing."

#### Language

"On the subject of language, a great deal ought to be said. On the study of language, for the singer, should be paramount. And by study I do not mean merely knowing the words of a song, which anyone can learn to repeat in parrot-like fashion, but real study of the grammar and construction, so that one may understand the rules and learn to speak. The singer must naturally have a very sensitive ear to differentiate between various shades of sound, and to hear whether he is making the right ones in musical speech. It is so easy, if one is not very careful, to blur the vowels—or you call them vowels—and thus make the words impure. I notice this especially in America. A little twist of the lips, a naturally to the vowel, which should be a clear sound, seem like two sounds. People who speak in this way are quite unconscious of the fact, I am sure; but it is very noticeable to a singer who is daily trying to create perfectly pure tones or pure vowels in speech."

"I hold that the singer must study several languages besides her own. In my case, Swedish is my home tongue, as I was born in Stockholm; but as my girlhood was passed in Paris, French comes as a matter of course to my own language. I also know German thoroughly, and can sing in Italian as well. I hope soon to add English to the list. Although I have been in America but two months, I have made some progress with the language, so that people sometimes think I know more than I do. They imagine that because I have so long trained the ear to distinguish various shades of tone, and also have constantly trained myself to make the vowels pure, I can pick up a language in no time. What I have learned of English so far is the result of hard work."

"It seems to me Americans have more time to study languages than Europeans. Over there, different nationalities are constantly coming together, and people are almost forced to know other tongues besides their own. But America is isolated and has not the same necessity or incentive to learn other languages. For this very reason, the need is greater if a naturally to the singer. An extra effort must be made to acquire the useful training, which means not only to be able to pronounce the words of a song, but to have a working knowledge of the language in which it is written."

#### The Piano

"Every student of singing should be able to play the piano. The piano is the most necessary of all instruments for the singer. When one knows how to play the piano, she is greatly handicapped. Think what it must mean for the singer to be always at the mercy of an accompanist! Not that she must be her own accompanist in public, but familiarity with the piano enables her to study her voice more profoundly, for she can know to what she is singing, she can play over new music, and be much more thorough in her work."



Copyright by M. Onégin

MME. SIGRID ONÉGIN

Other Points in Study

"I am asked sometimes if soprano and contralto voices use the same tone production. Yes, absolutely. The difference in the manner in which tones are produced, and the difference in the manner in which tones are produced, is a little different to decide, but it seems to me, if the voice is either a high or a lower voice should be cultivated the right or other coloratura effects, even though the voice is lyric or dramatic. Every singer should study these effects for the sake of greater flexibility and command of resources."

"Still again, the question has been put whether it is possible to cultivate a voice sufficiently for a career when the singer has reached the age of thirty or over. This the singer has to decide, but it seems to me, if the voice is either a high or a lower voice should be cultivated the right or other coloratura effects, even though the voice is lyric or dramatic. Every singer should study these effects for the sake of greater flexibility and command of resources."

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dismay, that it did not apply in the least. So you see, the raw recruit to the language of this great country can fall into many a pitfall unwittingly. It seems to me, however, that to anyone used to grappling with new languages, English is not a difficult tongue, even though there are so many words that sound the same and mean entirely different things.

#### Opera or Concert

"It is difficult to decide off-hand which I really like better. If I say it is the one I am doing at the moment, I may come nearest the truth. One is a miniature; the other is impressionistic. One may be a delicate pastel; the other has colors laid on in heavy masses. I am very fond of singing in opera; there is so much freedom to move, to act and portray a part. It calls into play all one's powers of emotion, characterization and vocal art. On the other hand, the song recital requires more subtlety, perhaps; more delicacy, refinement, and consummate mastery of every detail. In some respects, *lieder* singing is the more difficult art. The singer must depend absolutely upon self for every effect, for every artistic result. I love to sing songs, and have made a close study of a very large number. Indeed, I have explored the whole field of foreign song. Naturally, I sing more in German, because the literature in that language is richer and more voluminous than in any other. But many French songs are beautiful, too."

"So, as I stated just now, it is difficult to say which I prefer, opera or concert, or which I can do better. I throw myself heart and soul into the thing I am doing. If it is to impersonate a character vocally, I am that person for the time being. Or if it is to depict various moods in song, I try to feel those moods to the fullest extent. Therefore, it must be to me the greatest thing at the time I am doing it, whether it be a role or a song."

#### How I Learn a Role or Song

"If it is an opera part, I make myself thoroughly familiar with the story by reading everything about it, and trying to visualize the plot. Then I read the text several times to get a good idea of what is said. After this is done I am ready to start the work in good earnest. I do not separate words and music, as some singers do, for I believe in learning both in good earnest. If the music expresses or illustrates the thought, they should undoubtedly be studied together. I often work with the accompanist while memorizing, though I play the piano sufficiently to render the simpler accompaniments. But the singer never feels so free to give out accompaniments. On the other hand, when she is able to play for herself, she can often dispense with the services of the coach during study."

"I learn a song in much the same plan; first the reading of the poem several times through, to learn its meaning; then the study of verse and music at the same time. Only in this way can one arrive at a complete effect as the story suggests. The music should express the feeling and meaning of the words. If we learn these separately, unity is hampered."

#### Do I Always Use Full Power of Voice?

"When studying a song or part I do not use full power, except occasionally when I wish to determine the effect. When singing in public I must adapt the power of tone to the size of room or hall where I am to sing. For a small, intimate space, great power is not needed; it would be out of place. If I know I am to sing in a large hall, I choose some songs that are big and powerful; whereas, for a small hall I arrange the program accordingly, using songs that are more quiet and do not need great force of tone."

#### Do I Really Hear Myself?

"I am asked the question sometimes if I can actually hear the full effect when I am singing. I must answer both yes and no. Can the violinist hear the effect of his tone? The singer is held so close to the ear? I know, naturally, the effects I wish to produce, and I hear, in a general way, whether I am making them. I next learned would apply, and used it, only to find, to my



can remember the sensations I experienced when studying these effects in the studio; therefore, I know whether the feelings are the same when I sing the role in song in public. But the full effect as the audience hears it, aided by distance, space and acoustics, that I may not hear. But remember that each listener in the audience listens from a different angle or viewpoint. Some only hear

## Abnormal Music Versus Sane Music

By V. R. Grace

MUSICAL discussions do not progress very far before the matter of modern composition and its place in musical history comes up for their share of attention. Do the older masters represent the peak of musical progress, or are the extreme modernists, with their extraordinary attitude towards the art, still leading on to greater heights? Music, like the sciences, and other arts, develops with the mental and physical growth of the nation of which it is the product. For it is the accurate reproduction of the inner mental processes of a people. As the views and morals of a nation change with growth, degeneracy, or with war, so does the music of that nation indelibly record such changes.

The whole atmosphere of modern life, now so generally questioned at large, is but the outcome of conditions, which were recorded in music as soon as they came into existence. The music of Debussy, Scriabin, Malipiero, Casella, Ornata, and others of similar type, is surely not the reflection of a placid and contented condition of society. It is the product of the abnormal, the striving for effect, and the unusual, the eccentric and the bizarre. It is the breaking away from the established conditions of music. It parallels very appropriately the absurdities of present-day dress, the laxness of morals, and the unprecedented freedom of much in contemporary life. The atmosphere which produces this music is being conducted by the more serious thinkers of the day who do not look upon it as a step in advance but rather as a form of degeneracy. This fact, at one places such music—the product of this life—in a position where its value as true art and its permanency in musical history, are doubtful quantities.

### Rest and Action in Music

The development of composition throughout the history of music has produced a musical logic, with cause and effect, as natural, and as much logical, as the logic of cause and effect in science, philosophy, or any other field of mental activity. It has developed certain fundamental truths which are undeniable. The harmonic and melodic laws of a key, the sense of tonality, the opposition of consonance and dissonance, the contrast of rest and activity, both harmonically and melodically, are but a few of these laws. They may be broken by the ignorant or the daring, but the results are as disastrous in music as in any other case. The elements of art are used to describe the life and legends of a people, or their history. Consonance, for example, is expressive of rest, of tranquillity, of aspiration, while dissonance, that ever dangerous quality in music, is expressive of action, dissatisfaction, desire. The logical process is for a dissonant harmony, which is an active harmony, to pass to different terminology, due to the difference of personality; and hence, their attitude towards that which is to be expressed. So in music the same harmonic material admits of endless possibilities and range of expression. But there must be a logic, flavored, to be sure, by the peculiarities of personality, upon which this expression is built. A series of richly dissonant harmonies unrelated and unconnected, no more meaning than a series of pretty words, chosen for their individual, pleasing sound.

### Opportunity to Concoct

It is possible in chemistry to make a combination of certain elements which produce beautiful colors, whose richness of hue is a pleasure to the eye, yet they possess no artistic or commercial value. To possess such value they must be prepared according to the logic of certain known chemical laws. So in the domain of music, leaving a series of unresolved dissonances and chromatically-altered harmonies passing one to another, does not make music convey any idea either of natural life, or of the imagination; for the psychologists tell us that all that we create in the imagination is but a rearrangement of things which have come into our consciousness.

It is a very vital question in these times just how much opportunity is given the musician for proper time in which to concentrate and compose. In Europe, be-

to criticize, and such will fail to get the spirit of what I seek to convey. Others, fortunately a good many, are not listening merely to discover faults, but to find virtues. To them I can deliver my message and they will understand and feel it, for they are responsive to the spiritual message of art."

fore the war at least, there was more opportunity for relaxation for the press was not as high as it was in this country. The average musician is so busy endeavoring to secure a livelihood through teaching, conducting or performing, that there is but little time for composition. It is, therefore, not at all surprising that the eccentricities and idiosyncrasies should turn their thoughts to such matters when they do compose. We will certainly have few great composers while such conditions continue to exist.

Present-day life and philosophy described in music can but fail to uplift, or inspire. Spiritual life, too, is at an exceedingly low ebb. The desire for entertainment without effort is paramount. Subjective statements have given way to objective statements. All this is reflected in the music of the time. Modern music, striving for the unnatural, is objective, not subjective, not made out of the God-given elements and laws, but the more daring effort of man-made elements. The extreme modernist mixes his elements as a mason builds a wall with bricks. It is not the expression of his innermost self but the clever and, perhaps, dazzling use of the material at hand.

Music must inevitably develop in the future as it has in the past; but it cannot progress in paths of trivial harmony—the active melodic tones seeking the rest tones, which attract them, and the harmonic law of the chord—the chord—chord movement. This is a fundamental law. It is logical, and when artistically conceived may be very beautiful. By means of this simple law something may be described in art form, which has meaning for the intelligent musical mind.

Now the whole tendency of modern music is to be thoroughly illogical and to disregard the fundamental laws which are eternal, and which will, in due course, dominate and destroy all that attempts to question their validity. Certain effects may be produced by a series of dissonances, each unresolved, or by a chain of chromatically-altered harmonies; but that which is described by such a series is as unnatural as its usage. Hence modern music is interested primarily with the abnormal and cannot therefore idealize, through its mode of expression, anything connected with flesh and blood, or ordinary human experience. This composition must describe grotesque things of the imagination, mysticism, and fantasy, where, as in dreams, the laws of life and reason do not hold.

### Musical Heritages

So we have "Pelleas and Melisande," a vague story, without time, or place, "Clair de Lune," "Sirens," "The Enchanted Garden" and many other similar titles, which music is no doubt interesting for the moment and charms to a certain degree, but it will not stand the acid test of time. At its best it is but the development of a by-path in musical progress, not the main channel of musical history. An orchestral program made up of such works becomes exceedingly tiresome and uninteresting after a short time, but a program of the works of Beethoven, Mozart, Brahms, Wagner, Tchaikovsky, or others of such type of master-musicians, makes a splendid series of compositions for an evening's presentation. Highly colored materials may make attractive, but they are less useful in the long run than the more solid colors, particularly if the latter be well-woven goods, and the former constructed principally for their color, and without much thought as to the weaving. Modern highly colored works may be judged in the same manner. Good food may be eaten three times a day to advantage, but richly seasoned dishes are only for occasional enjoyment.

It would be very senseless in poetry to place a series of euphoric words in a sentence, for such a group would convey no meaning, although each individual word might possess considerable musical tone. The same is true in music. No chord has any meaning unless its relationship to its predecessor and its successor is considered. An isolated chord, as such, cannot exist.

No word has the same value and force in two different sentences. The same thought expressed by two individuals in the same way the composer has discovered an entirely different use of the dissonance than in times gone by, and we may seek out many unexplored fields of music, but music cannot become a cold mass of dissonance, as of verbs. As it must contain other parts of speech, so music must contain the milestones of consonance and melody, if it is to endure.

Consonance is a reflection of stability of mind, and hence it has fallen into disrepute with many modern composers. All is unrest. The content is of little importance, but the richly-gilded harmonic structure must attract and lure the hearer, as it were, by dazzling richness of tone-color, or enticing dissonance. It is the case of not having anything to say, yet saying it with an assumed air of dignity and authority. One has but to recall the *Unfinished Symphony* of Schubert, the *Fourth Symphony* of Tchaikovsky, the prelude to *Lohengrin*, to mention a few works selected entirely at random, to realize how long these compositions will endure, after the efforts of the extreme modernists have long since passed into oblivion. The idealization of human experience, hope and imagination, requires much which is the outcome of human music experience, with its attendant laws; for it is only with this that the inner spirit of a people may speak, as a heritage to be passed down to future generations.

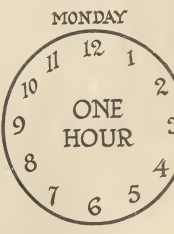
## Time Cards for Busy Students

By Rena I. Carver

BECAUSE they dislike the practice record books published for this purpose, pupils are often careless about making the entries and come to their lessons with blanks unfilled. To one of these I said, "Have you not practiced since last lesson?"

"Yes, certainly," he replied, "but I did not write it down. It takes too much time to find the right page and to mark down the time when one gets only a few minutes at a sitting."

After thinking this over I ordered from the printer some white cards upon each of which were placed six dials outlined in bright red. Over each dial was placed the name of one day of the week. The dials looked like this:



At the top of the card a motto or practice rule was printed. In the center of the card was placed "Date," and below it, "Name." The reverse side of the card was provided for memoranda. Five cards were placed in an envelope which was labeled, "Time Cards for the Month of \_\_\_\_\_, 1922."

I gave a set of these to the pupil, explaining that when she practiced an hour she should put the figure "1" above the dial; and when these made an hour they were to be recorded by another "1" above the dial. When she came for her next lesson she exclaimed, "It is so easy to keep the record with these time cards; and one can see at a glance just how much has been practiced."

For young pupils I substituted cards having one large dial in the center of each, a separate card being marked with the name of each day of the week. The cards were printed with different colors of ink; seven of them were placed in a book which was stamped, "Time Cards for the week beginning \_\_\_\_\_," and gold stars were given as a reward for each week of full practice hours.

# A Study of the Hand in Piano Playing

By E. A. SCHUBERT

Plain, Direct Advice Upon Hand Position and Hand Development

THE hand is the most wonderful member of the human body. Few people stop to think of its importance. The hands, together with the mental powers of man, are the distinguishing features between him and the brute creation. The sense of touch calls forth an immediate response from the brain, the senses, and the emotions. The deepest sentiments are brought forth by means of "touch" upon musical instruments—sentiments which words would fail to express. Hypnotism and mesmerism depend upon the combined power of mind and touch. How often do we find that it is the carressing touch that brings quiet and comfort to the weary and sorrowful! And is it not the belief of many that some of our physical ills may be relieved by merely the touch of a hand, guided by an understanding knowledge of the cause of the trouble and pain? The artist's touch transfers to the canvas before him the picture he sees or the idea he conceives.

With the recital of the hand, the hand can distinguish marvelous sense of touch, with equal artistic effect, study of touch as revealed in handwriting, can read a person's character with surprising correctness. No two persons have exactly the same touch. Consequently no two handwritings are the same.

It is said that the hands are the servants of the brain, and that touch is the servant of the heart and soul. The more the hand is physically developed, the more acute becomes the touch.

In studying the hands of the great artists it is interesting to note the development of the muscles, and the ease, strength, and confidence that is plainly visible in these wonderful hands. There is a marked difference in size and shape. Every hand is developed along its individual lines of originality. All of these artists may play the same composition with equal artistic effect; yet a marked difference in touch, temperament, and interpretation reveals the originality of each.

### Long-fingered and Short-fingered Pianists

The hand of man corresponds with his brain in sensibility and motion. It is this faculty that makes him the dominating power over all animate and inanimate nature. Thoughtful persons have often pondered over the fact that the fingers are not of equal length. But this difference in length serves a thousand ends, adapting the form of the hand and fingers for various purposes and movements, especially those where a secure hold is demanded in addition to freedom of motion, as, for instance, in holding and guiding a pen or pencil in writing.

Beasts have horns, talons, claws, spurs and beaks. But

(The following excellent address was delivered at the convention of the Music Teachers' National Association held in St. Louis some time ago. The author is a pianist and is doubtless the possessor of the pianistic hand, so that we believe that his reproduction in part will be very beneficial. Editor's note.)

Man is dependent upon his hands and brain for the supply of his needs and comforts, as well as his protection.

In studying the illustrations of the hands of the various artists, it will be seen that it is not necessary to have a long-fingered hand to become a successful pianist, although it is an advantage. Liszt's hand was not large, still he had great expansion of stretch. Rosenstam's hand is not large, but wide and muscular. Rubinstein had massive, powerful hands, but his right hand was calloused and almost deformed. Paderewski's hand is under the average size. Sherwood had a small hand, the knuckle-joints, bending back at the first joint. The short-fingered pianist seems more sure in touch and more rapid in execution, and usually has a more powerful stroke. A long-fingered, muscular, well-developed hand has some advantage over the short one, and therefore often is considered the ideal piano hand.

It is wonderful to note how some pianists apply their hands under the most serious disadvantages. Grieg's hand was crushed by a wagon running over it, yet he trained it so carefully that his playing in public proved an immense success. A number of pianists are excellent performers, notwithstanding the fact that an accident has deprived them of a finger or a part of one.

The sense of touch seated in the hand is a determination of the will toward the organ of sense. Touch is active, while other senses are passive. The sense of touch is to be understood, something deeper than what is expressed. In the use of the hand, a double sense is exercised. In touch we must not only feel the contact of the object, but we must be sensible of the muscular effort that is required to grasp it in the fingers. Some nerves are adapted to feel sensation, while others of finer quality are ready for more delicate impressions. Each nerve is only susceptible to its peculiar impression. The nerve of the skin is alone capable of giving the sense of contact as the nerve of the eye is alone capable of giving vision.

The sensibility of the skin is in constant communication with the things around us and affected by their qualities. It affords us information, which we receive from the inner organs of sense, and excites our attention to preserve our bodies from injury. The sensibility of the skin not only serves to give the sense of touch to the surface, but it also guards the parts beneath.

It is interesting to find that where bones, cartilages of the joints or the membranes or ligaments that cover

them are exposed, they may be cut, picked, or even burned without the patient suffering the slightest pain, since they do not receive previous warning through the skin. The skin is alive to every possible harmful impression likely to be made upon it. The internal parts do possess sensibility, which, however, warns us only of such injuries as might affect those parts directly.

### Hand Sensibility

Sensibility of the hand to the varieties of temperature is of a different endowment. This peculiar attribute is seated in the skin and is consequently limited to the exterior surface. To the skin, cold and heat are distinct sensations; and without such contrasts, we could not continue to enjoy this sense, as variety or contrast in the nervous system is necessary.

Touch is that peculiar sensibility which gives the consciousness of external matter and makes us acquainted with the hardness, smoothness, roughness, size and form of bodies. The sense of touch is exercised by a combination of the consciousness of muscular action and the sensibility of the proper nerves of touch. The peculiarity of the sense of touch depends upon the exercise of this particular function.

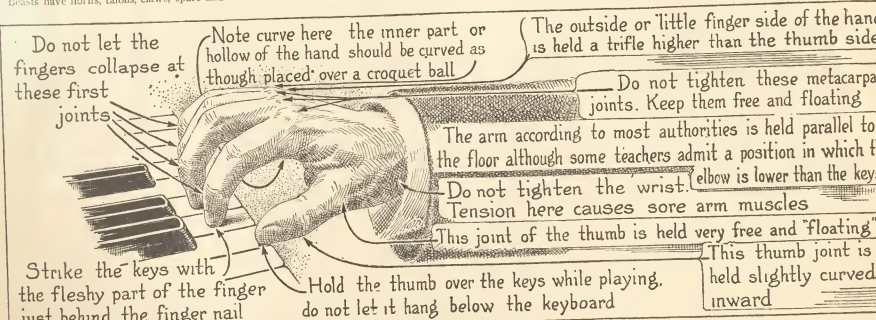
The capacity of the hand to ascertain the distance, size, weight, form, hardness or softness, roughness or smoothness of objects results from its having a compound function, the sensibility of the proper organs of touch being combined with the consciousness of the motion of the arm, hand and fingers.

The motion of the fingers is especially necessary to the sense of touch. They tend or extend, expand or move in every direction, with the advantage of embracing the object, feeling it on all sides, estimating its solidity or resistance when grasped, moving around it, and gliding over its surface so as to feel every asperity and be sensible of every slight vibration.

The violin is perhaps the most wonderful instrument in this respect. It is marvelous to see the depths of sentiment which the violin in the hands of an artist can bring forth, through the intense sensitiveness of touch.

While the cushions on the ends of the fingers are not at the same time used in the organ of touch and receive impressions, without which the delicacy of the nerves would be unavailing. The sensibility of the skin or the sense of touch is as distinct an endowment as the sense of vision.

The perfect exercise of the sense of touch is a combination of the motion of the hand and fingers, the consciousness of the action of the muscles in producing such motion, and the feeling of contact with the object.



### An Ideal Hand Position

The Etude has for years had it in mind to make such a picture as the above to hang in the music teacher's studio—a picture that would at once show all the principal points of hand position as accepted by most teachers throughout the world.

In order to make this picture, scores of books were consulted, numerous experts questioned, and photographs of the hands of many of the foremost virtuosi of the day minutely examined. The artist has been unusually successful in portraying a very difficult subject.







# What is the Best Fingering?

By Hazel Gertrude Kinsella

WHAT is the best fingering? The best fingering is that one which allows the simplest and most reliable means to a smooth and musical performance of the composition in hand. Every passage of every composition should have its own definite fingering, which should be decided upon at the very earliest study of the work. Wrong fingering or irregular, changeable fingering, causes a large portion of the hesitation and uncertainty which often accompanies the playing of students. Good and "comfortable" fingering is an aid to elegance and finesse in piano playing, is of the greatest help in memory work, as right fingers help to get the right notes, is a means by which one phrases well. It gives the player a feeling of confidence and security; economizes time and strength in the daily practice. It is of great assistance in sight-reading; is a means to the acquirement of velocity. All these, and many more reasons may be given why a pupil should adopt a definite fingering for each musical passage and then continue to use it.

Nearly every composition of worth may be found in a standard edition, which, of course, includes finger indications. But sometimes these editions are not obtainable. Also the teacher must take into consideration the size and shape of the hands of each pupil. Many an edition has been fingered by some one whose hand may be large and broad. Such a fingering will not fit the needs of the unusually small hand. Older and more experienced pupils may suit the fingerings to best fit their own hands; but the less advanced student should always have as indicated by the teacher. One might write chapters upon the significance of little, seemingly unimportant things. Many a little thing such as circumstantial evidence has lung a man, or has set him free. Many students will not catch fingering the "little thing" which will set him free.

It was Philip Emanuel Bach who said—"All facility depends upon fingering." There are several general rules which suggest themselves, the observance of which will sweep away all finger difficulties.

First, the pupil should have indelibly stamped upon his mind, the regular fingering of each major and minor scale, and of each arpeggio—whether of major, minor, or seventh chords. A student will presently begin to recognize in compositions scale passages and arpeggios, as well as the fingering of each. The fingering of each scale, as scale of C, scale of E, etc., these, naturally, be specially learned, the fingers already occupying their places. The regular fingering of any such scale passage will be used, unless it is otherwise indicated, having been changed for reasons of phrasing or to allow the stronger fingers some unusual opportunity for melody work, or accent. An example of regular scale fingering in a piece is the *Scherzino* by Moszkowski, in which the scale of F major is constantly used. Many studies require rather certain and intimate knowledge of all scale fingerings before they can be completely mastered and effectively played. In the *Fantasia* in C, Op. 15, by Schubert, the left hand plays simply scale and arpeggio passages for several pages.

Second, the student should thoroughly master at least one standard fingering for the chromatic runs which so abound in all piano literature. The student must know for such runs is: The third or middle finger on all black keys; the thumb on all white keys, except at E and F, and at B and C, where the second finger will be used, following the thumb. The third finger is more than what it is a part of the hand. This rule applies to both right and left hands.

Third, repeated notes should be played by constantly changing the fingers toward the thumb, as—321, 321, or 4321, 4321.

Fourth, a simple rule for fingering broken chord passages, with reference to the third and fourth fingers is that when the distance to be reached between any of these fingers and the fifth or thumb is more than a third, or when a black key is to be reached, the third finger should generally be used. If the distance is but a third, use the fourth finger; as right hand, D, F sharp, A, D, would be fingered 1, 2, 3, and E (or 1, 2, 3, 4, A, D, would be fingered 1, 2, 3, and so on). G, B, D, would be fingered 1, 2, 4, 5, (or 1), and D, C.

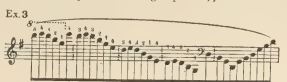
A fifth helpful suggestion is that sequential passages that require that each passage should be fingered in the gardance of black keys. A good example of a sequential passage, or repetition of a melodic pattern, is in the Etude in A flat by Vollenhaupt. At the beginning all the figures should be fingered thus:



Later in the same piece, the left hand, in its ascending figure has a sequential passage which would be fingered:



Finger patterns may also often be useful in the playing of cadenzas, as in the short one in Paderewski's Minuet in G, the simplest fingering for which is—(I have no objection marks in the printed music, so as to illustrate my use of a finger pattern).—



Finger patterns may be found in a large part of cent of the compositions which a pupil will study.

In the sixth place, recurring passages in the same composition should be played with the same fingering. The musical memory is strengthened by such uniform fingerings. The same passage should always include the same finger applications in the various transpositions. The right hand figure of measure 3 in the key of G, recurs at measures 9 and 77 in the key of G flat, at measure 80 in the key of D, and also at measure 126. The other passages of the work done by any one finger indifferently benefits the unused fingers.

In the end the pianist will have to discover the set or the positions which, with his own hands, enable him to get the best results. Nearly everyone has a natural combination, which if not awkward, may be indulged. The other fingers, however, must be systematically used as the work done by any one finger indifferently benefits the unused fingers.

## How to Overcome Nervousness

By Eugenio Pirani

ONE of the most inexplicable psychological phenomena in the life of the performer is the feeling of nervousness before the public. He would be able to interpret the work of art with technical perfection, with deep expression, with dramatic power, with all delicate shading required, with undimmed dash—but for the presence of a nervousness which he has known, personally distinguished players and singers who were paralyzed the moment they had to appear before the audience. Theodore Kullak, one of the greatest pianists of our age, admitted by Rubinstein, by Liszt, by Tansig, was not able to play in public without losing control upon his memory and upon his fingers. He commenced his recital like the grand artist he was, but after a few measures he made a mess of everything. Adolf Henselt, the great pianist and composer, suffered in still higher degree from this treacherous ailment.

When Hans von Bülow, the celebrated pianist, was troubled with tremendous nervousness before the public, little things were liable to endanger the perfection of his recital. The sight of a lady fanning herself in the middle of his concert disturbed him so that he had to stop in the middle of his performance and request the lady to cease the motion with her fan.

It was in Cologne, as Bülow gave a recital in the Concert Hall of the Conservatory, that, during the first part of his program, he discovered sitting in the first row Ferdinand Hiller, the composer, with whom he was in somewhat strained relations. As a matter of fact, Bülow, owing to his excessive irritability, was on bad terms with the most of the few musicians he knew. He felt like an evil eye was cast on him. He could not stand it. He left suddenly the stage and returned soon with two robust fellows who turned the piano, so that he had no more to face the hated Hiller.

I remember Benjamin Cse, a splendid Italian pianist, being seized by violent convulsions, the moment he had to walk on the stage of the Pergola Theatre, on the occasion of the Cristoforo historical concerts.

Of course it is not consciousness that hundreds of critics and ears are concentrated upon the performance which disturbs the directing mind and brings the machine out of order.

But, if you could realize that often but one person is listening to you, it is reassured of a keener artistic judgment than the hundreds assembled in the audience,

you would not attribute the least importance to the number of listeners. If you are able to satisfy or even to enchain the one severe critic, you may as well be sure that you can please the large audience.

That all the trouble is in your imagination is proved by the fact that, if you could be assured that all persons are not attentively listening to you, but that your attention is attracted by some unusual happening, say a cat or a dog running through the hall, you would in a moment recover all your wits and render the work faultlessly and artistically.

It would not be necessary that the public attention be really diverted from you. It would be sufficient that you believe it. As a matter of fact it may be that you were deceived in that point. You may have heard or seen something which, in your judgment, was liable to distract the attention of the public; for instance, the pounding of a hammer of some workman in another part of the building. That was sufficient to free you from the incubus of fear and from that moment your recital became inspired, superb, and, as a result, a masterpiece of your art. The public did not for a moment leave you out of sight. You were just as attentively watched as before. Only the changed attitude of your mind brought about this wonder.

Another instance. You play or sing before a musician upon whose judgment you put a great value. You become excited and do not do your best. Suddenly you discover that the musician has closed his eyes and you believe him fallen asleep—a rather depressing thought. However, knowing that he does not bear you any more, you feel relieved and continue to play like a great artist. He has only pretended to sleep, and with closed eyes, he listened the more keenly to your performance. What blessed mistake was yours!

The following instance is also characteristic. You perform to make a record for the phonograph. Before the machine is released your production was highly artistic, but, as soon as the machine starts, you feel nervous and do not half as well as you could.

Sometimes a sheer mechanical frenzy comes over you from the instigations of yourself, the most humorous of men, who, in the end, you find yourself in the same experience. It was on the occasion of my appearance in St. Petersburg with Alma Webster Powell, the renowned singer. Before going out for my first number, I felt unusually excited and I was about to send somebody to announce that I had broken my piano. However, knowing that he does not bear you any more, you feel relieved and continue to play like a great artist. He has only pretended to sleep, and with closed eyes, he listened the more keenly to your performance. What blessed mistake was yours!

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How silly, how childish we may be at times! How easily, with a little logic, could we be freed of one of our worst enemies!

## Musical Joy Within

By M. L. Michaels

BETHOVEN had to learn to find his musical joy within himself, because of his lamentable deafness. Once he said: "For thee, poor Beethoven, no fortune comes from without. Your joy you must create in the ideal world within yourself." Many musicians seem to be separating themselves from the delights of solitary playing. They seem to feel that the more they play, the more they are to be pitied. Nothing of the sort. Not until you have discovered what fun it is to take a hook of music in an exhibition and to play it as you would a novel, conjuring timbres more beautiful than any you would a novel, conjuring can reproduce, can you reach the real heights of music.

## A Juncture Story of the Great Wedding Music of Yesterday and To-day for the Church and for the Home

By EDWIN HALL PIERCE

JUNE being the most popular month for weddings, about this time countless prospective brides must be considering all the delightful little details of an important ceremony in which they are to play a leading part. Probably about ninety-nine in every hundred, in spite of a slight, but growing tendency to strike out in new paths, will decide to have the *Bridal Chorus*, from Wagner's "Lohengrin," and the *Wedding March*, from Mendelssohn's "Midsummer Night's Dream," used as music before and after the ceremony, respectively.

Several little problems in the culture history of the human race, though not of any overwhelming importance to you or another, furnish a fertile field for interesting speculation. For instance, how did the ancient Greeks and Romans manage their cooking when sugar was not so plentiful? (How could they ever manage to light their pipes on *hyacinth* as they are represented in some old novels as doing), before the days of friction matches? How were formal weddings conducted before the year 1850, which was about the time the two marches above mentioned came into use?

In a volume of old dances (German, French and English), there is practically nothing that even purports to be a wedding march. There are a few fine funeral marches, by Handel, Beethoven and others, a few marches of a solemn priestly character, from Gluck and from Mozart; but the most are military marches, pure and simple, and that of a very empty and threefold sort—far inferior to our own Sousa. Anything uniting tenderness with a stately, but modest pride, as does the "Lohengrin" march, or filled with triumphant joy, like the Mendelssohn march, was simply not to be found; so it is not to be wondered that these two marches, when they appeared, were so quickly and universally adopted as filling a long-felt need.

### Two Famous Marches

Perhaps it will be interesting to observe what we happen to know of the origin of these two marches, and we will begin with the Mendelssohn, as slightly the older. Shakespeare's plays have long been immensely popular with the German public, owing partly to the fact of excellent translations into modern German; whereas, in their original form, their English is now so old that many modern expressions have become unintelligible to English-speaking people, other than the learned. Mendelssohn, at the early age of seventeen, attended many performances of Shakespeare, and wrote his very fine *Overture to Midsummer Night's Dream*; but besides an acquaintance with the plays, he was not able to appreciate their merits or to detect their faults. The whole audience has perhaps not half the value of the one friend, the distinguished artist who expressed to you his delight with your work.

How silly, how childish we may be at times! How easily, with a little logic, could we be freed of one of our worst enemies!

The "Lohengrin" number is from Wagner's opera of that name, first performed at Weimar, in 1850, under Liszt's direction, while Wagner was in exile abroad because of his revolutionary activities. It had been composed several years previously. In the opera this is a chorus sung by the bridesmaids, and is a beautifully light and graceful little piece. Occasionally we hear organists who have an entirely wrong understanding of it and play it *fortissimo*, in a noisy and grandiose manner; others, again, keep it properly graceful and tender, but fail to make it truly rhythmic as they should. The story of the opera runs as follows:—*Elsa*, princess of Brabant, has reason to mourn the loss of her brother, who has mysteriously disappeared, and she is overwhelmed by the medieval custom, her trial is to take the form of a duel between two knights; but she knows of no champion



## "Here Comes the Bride"

ready to fight for her. The night before the trial, in a dream, she sees her destined champion, coming in a boat drawn by a swan. This dream comes true when the knight, *Lohengrin*, so appears, at just the critical moment when her hopes seemed vain, and he vanquishes his opponent, *Telramund*. In accordance with her previous intentions she marries *Lohengrin*, although he is unknown and refuses to give any account of himself. Immediately after their marriage, enemies begin attempting to poison her mind against him, and despite his warnings, she plies him with inquiries as to his origin and home. At length, overcome by her entreaties, he reveals his secret. He is a Knight of the Holy Grail, and it is the nature of his vow that wherever he appears on any knightly errand he must remain unknown; otherwise he must depart at once from those who have learned his secret. Accordingly he bids farewell forever to poor, remorseful *Elsa*, but makes some amends by restoring to her, just before he departs, her lost brother, who, under enchantment, has been none other than the swan which drew *Lohengrin's* boat, but who now resumes his proper human form.

The play is very evidently an allegory, hinting that perfect trust is one of the most necessary conditions for enduring love. Not a bad thing for a bride to remind herself.

### Planning Wedding Music

Nearly all organists, and occasionally also pianists and other musicians, have occasion from time to time to give thought to the proper planning of wedding music. No fixed set of principles can be laid down in all cases, because the wedding ceremony is itself regarded in such a different light by different types of people; and it should be the musician's aim to furnish such music as will agree with the character of the occasion, even when they have allowed him a free hand in the matter. To some, it is a solemn, though joyful, religious ceremony; to others, a brilliant social function; to others, merely a civil contract. The last-named we may dismiss with few words, as they need no music, merely going before a justice of the peace, or at least a minister, with little ceremony; but between the other two classes a distinction should be drawn.

When a wedding is held in a church, it is at least supposed to be a religious ceremony; and nothing should be permitted in the line of music, either vocal or instrumental, which would be out of keeping with a sacred edifice. The Roman Catholics already have this matter neatly well standardized on a certain basis, so that any remarks of mine would be superfluous; but I will say a few words in regard to the Episcopal Church, in which, of all the Protestant churches, the wedding service is of the most dignified and religious character. Where the help of a choir is available, there are several hymns (in the standard hymnal) specially provided for the occasion—the favorites being *O Perfect Love* and the *Voice That Breathed Our Eden*. There are also, although the choice is somewhat limited, anthems of a suitable character, which may be heard in some publishers' lists, especially those from the press of Novello or H. W. Gray. There is a custom recognized, though far too rarely practiced, of following the wedding ceremony with the Communion Service, at which the bride couple make their communion. Where this is not one of the numerous briefer musical settings of the ritual may be used.

To go back a little—Some quarter or even half of an hour before the time set for the ceremony it is quite customary for the organist to begin to play while the guests are assembling. A great quantity of organ music is suitable for this purpose, and among a few pieces mentioned—such as Dubois' *Cantilene Nuptiale*; Jensen's *Bridal Song*; Wolstenholme's *The Question and The Answer*; Borowski's *Adoration*. The *March from Tannhäuser* is another splendid piece for this purpose, only it should not come immediately before the real "wedding

march," as it might cause confusion, or if not that, would result in a slight lack of contrast.

Very often the bride, especially if herself musical, will have a choice of pieces and will furnish the organist beforehand with a list of what she wishes played. In most cases she will show good judgment, but sometimes she will set her heart on some trifling little sentimental ballad, endeared to her perhaps for personal reasons, or on some piece which it is impossible to render effectively as organ music, though otherwise unobjectionable.

The introduction of any secular sentimental song, either sung, or played on the organ, is wholly out of character in a church wedding, but (to those who like that sort of thing) is not so bad at a home wedding. The writer has played at several home weddings where, before the ceremony, interspersed with piano pieces of a light and cheerful character, a vocalist sang several secular songs, the selections being often the choice of the bride. On another occasion, a trio combination, consisting of violin, cello and piano, was used with great satisfaction. There is a vast amount of beautiful music composed especially for that combination, not to mention numerous "arrangements," both classical and popular. The string quartet—two violins, viola and cello—is another beautiful form of music; but its repertoire is less extensive and it does not take so kindly to "her arrangements." By adding a double-bass, however, to string quartet, a great deal of orchestral music becomes available for use, and this combination is very desirable where a soloist is not convenient.

It is a matter for devout thanksgiving that in these days of "jazz" we do not as yet find it in connection with wedding ceremonies. Perhaps I ought to "rap on wood" when I say this, however.

### Formal Weddings

Formal weddings, either "home" or "church," are usually *rehearsed*, and particular attention is given to the matter of the wedding march, and its appropriate music. Of course it must begin at just the right time, and some signal is agreed upon with the organist. The organist is also expected to hit upon just the right tempo for the marching, and to come to a close just when the wedding party reaches the place where it is to stand—not an easy thing to do, without some musical budget, in many cases it will be found much easier (supposing the line of march is short) to take a strain or two of the music and repeat it, rather than to attempt to play through the whole march. In cases they play the music lively but the pace dignified, then they play a 4/4 march at a rapid tempo and have them take only two steps in a measure instead of four. These things are the most dignified and religious character. Where the help of a choir is available, there are several hymns (in the standard hymnal) specially provided for the occasion—the favorites being *O Perfect Love* and the *Voice That Breathed Our Eden*. There are also, although the choice is somewhat limited, anthems of a suitable character, which may be heard in some publishers' lists, especially those from the press of Novello or H. W. Gray. There is a custom recognized, though far too rarely practiced, of following the wedding ceremony with the Communion Service, at which the bride couple make their communion. Where this is not one of the numerous briefer musical settings of the ritual may be used.

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That sudden access of patriotic self-consciousness which was noticeable from the time that America first entered the late war, had as one of its manifestations, a tendency to encourage the use of American music. This was most commendable, but unfortunately, as a certain prominent critic (Dr. Simeck, I believe) has expressed it, it does not always follow that because a person is a good American and a composer he is a good American composer. However, we really do have a number of American composers whose works are of sufficient excellence to be recommended, without the need of any chauvinistic boosting. For instance, there are excellent wedding marches by H. Englemann, R. deKoven and John Philip Sousa. The Englemann number is strong and dignified, and not difficult; it is published for piano, but could be easily adapted for organ. The deKoven composition is published in both piano and organ arrangements, and is quite tuneful. The Sousa number is to be had for piano solo (also in a "concert edition" for piano solo), for piano four hands, and for organ. The organ arrangement demands a good player. Curiously enough, although a joyous and brilliant piece, it has none of the singular or *unshakable* quality of its well-known military marches, but almost the breadth and content of a symphony movement.

Among songs suitable for a soloist at a home wedding (as we have already spoken rather against their employment at a church ceremony) are *O Perfect Love*, Breitkopf; *I Love You To The Moon*, in *For the Wedding*, Cadman; *The Year's at the Spring*, Bessie; and *My Love*, for music to be played while the guests are assembling, the variety is almost unlimited. We have space to mention only a few beautiful songs of four pieces under the title of *A Day in Venice*, which may be had either for piano or in an excellent arrangement for organ. The third of these pieces, *Venetian Love Song*, is a special favorite.

A most convenient collection for organists is the book entitled *Wedding and Funeral Music*, edited by E. A. Kraft. This contains, besides the familiar Wagner and Mendelssohn marches, several other famous; also a variety of music suitable for playing while the guests are assembling. It does not, however, include the marches by Englemann, deKoven or Sousa, to which we have already alluded. These may, of course, be obtained in sheet-music form.

#### Music During the Ceremony

There is one little detail yet to be mentioned. At some church weddings the organist is desired to continue playing during the *cure actual* ceremony, furnishing an almost inaudible background of soft music. If the organ has a stop or stops sufficiently soft, this effect may be very pleasing; but if not extremely well managed, there is danger of the musical tone appearing intrusive. If any doubt is felt it is best to try it out at the rehearsal and then let the persons concerned decide whether or not they wish it. The effect is best if the organist is one who has a gift at improvising, and takes for his theme some one or more strains from music he has already been playing—indeed, however the wedding march, but something of a more subdued and quiet character. Where a piano is used it is almost impossible to keep the tone soft enough for the desired background, hence it is best to confine this effect to organ music exclusively.

In the course of preparing this article, the writer consulted a number of other organists, in order to compare notes and extend his field of information, but for the most part found their repertoire of wedding music to be much like his own. At the last moment, however, a letter arrived from Harold W. Thompson, of Albany, dean of the Eastern New York Chapter of the American Guild of Organists, which contained so many valuable suggestions that, with his permission, we shall transcribe it almost in extenso. He says:

"Whenever matters are left to my own discretion, I use one of Elgar's *Pomp and Circumstance* marches for the march out of the family one in D, or the one in G. My favorite vocal number for wedding is Schubert's *Du bist die Ruh* (in English translation, of course). I had this at my own wedding. It seems to me the finest of love songs. It always seems to please."

"For the ceremony itself I usually play very softly some appropriate romantic composition while the service is going on—for instance, the middle section of Grieg's *Bridal Procession*—very nice on a soft 'string.' Before the service I always play fifteen or twenty minutes, Elgar's *Chanson de Marie* (concert arrangement in No. 10 of *Elgar's* is joyful and also romantic. The first number in Lemare's *Arcadian Idyll*, goes well, it is dainty and pretty. Oliver King has a *Wedding Suite*, all pretty good; there is also a *Wedding Suite* by Dubois.


Appropriate numbers by American composers are Woodman's *Epithalamium*, loud and joyful, and Matthews' *Epithalamium* (Schirmer Edition). In Barnes' own *Organist's Guide* (Schirmer), you will find a number of things for organ at weddings. Some joyful little dance numbers are appropriate. For instance, there is the delightful little *Forlane*, by Aubert, in Dickinson's *Historical Recital Series* (Gray).

"You probably have in your library innumerable *Idylls*, for example, Noble's delightful little *Elizabethan Idyll* (J. Fischer). Then there are a host of joyful pieces: Webber's *Eclogue* (Gray), Cole's *Rhapsody* (Schmidt), Seth Bingham's *Rhapsody* (Gray), occur to me at once as attractive—these three happen to be not particularly easy."

"If you can get extra instruments, there are a host of things. For example, H. A. Matthews' *Romance* (Schirmer) and Dickinson's *Exaltation*, for organ, violin, cello and harp. Or use romantic trios like Gamme's *Exaltation*, and Widor's *Romance*; both of these are in Carl Fischer's *Artist Trios* volume."

#### How Long Shall I Hold the Pause?

By Charles Y. Cattel

"WHEN I find this sign  over a note, how long shall I hold it?"

"Properly speaking there is one general rule. Hold the note or the rest twice as long as its indicated time value, when it has a Hold or Pause sign over it."

"Yes, but I hold the notes in both hands equally long?"

"The answer here is 'no,' unless there is a hold in both the treble and in the bass. Careless editors sometimes fail to put the hold in both places, but it should be there if both parts are to be held."

"But," inquires Miss Inquisitive, "what if I come across a passage like this where the notes are of unequal value in the right hand and in the left hand?"



"The only sensible solution is to prolong the last half of the measure artistically something after the fashion of Example 2. In this way the length of each note in the right hand is doubled. If this is done mechanically it will be abominable. The hold is thus merely suggestive."



"Here is a hold over a double bar. What shall I do with that?"

"If a pause appears over a double bar, either at the end of a complete measure or in the middle of one, pause for a time equal to the measure or part of the measure which immediately precedes the double bar."

#### That First Lesson Again

By Hope Waters

WHEN starting children in music, often there is a period during which the pupil "wakes up" as to why he is taking music lessons.

To be frank with it, it is better to start slowly and work gradually up from one lesson to the next. Nothing is ever gained by crowding and pushing the child or by giving too hard or too long lessons for practice. One should be found in the keyboard. These notes should be found on the music page and special attention called to lines and spaces.

Later the pupil may learn to spell such words as he can, such as the scale of G; such as g-a-b, g-a-b; c-a-b, c-a-b; g-e-e, e-e-e. Children enjoy this spelling game and it helps to make the lesson interesting.

#### A Musical History Intelligence Test

Questions on the Lives of the Great Composers

Arranged by Eleanor Brigham

[THE ETUDE will present during coming months a series of questions on the lives of the great composers. They will be sent to the student for a home self-help quiz. They may be used by the teacher for a musical history lesson. The student may stand up tonight under a fire of questions. Or they may be used by the private teacher, with the individual pupil, for a reading lesson. The answers to this series of questions will appear in THE ETUDE for next month.—Editor of THE ETUDE.]

#### Series No. II

- 1—Who composed *The Huguenots*?
- 2—Who composed the very famous *Jewel Song*?
- 3—Who taught Marie Antoinette to sing?
- 4—Who composed *Lucia*?
- 5—What great pianoforte teacher was born in Vienna 1791?
- 6—Who composed *The Passion of St. Matthew*?
- 7—Who composed *Werther*, an opera?
- 8—What composer wrote the *Columbian Ode* for the dedication of the World's Fair at Chicago?
- 9—Who composed *Narcissus*?
- 10—Who composed a pianoforte piece, *To a Wild Rose*?
- 11—Who composed *H. M. S. Pinafore*?
- 12—Who was one of the great composers of waltz music?
- 13—Who composed *Madame Butterfly*?
- 14—Who English composer was baptized in 1904?
- 15—Who taught John Field, the composer?
- 16—Who composed *Traviata*?
- 17—Who composed the *Pastoral Symphony*?
- 18—Who composed the *Pathetic*?
- 19—Who perfected the violin model?
- 20—Who appeared before the public as a pianist for 60 years?
- 21—What musician was a torch-bearer at Beethoven's funeral?
- 22—Who composed the *Invitation to the Dance*?
- 23—Who composed a very familiar *Hungarian*?
- 24—What Polish composer has written a very popular *Minuet*?
- 25—Who composed the *Peer Gynt* music?
- 26—Who composed a set of well-known Hungarian dances?
- 27—Who composed nine famous symphonies?
- 28—Who composed the *Maigre Flute*?
- 29—What musician was born the same year as George Washington, 1732?
- 30—What German-born musician is buried in Westminster Abbey?
- 31—What little boy took a hammer and tried to break his spine because he could not find a major triad?
- 32—Whose "Habanera" made Emma Calvé famous?
- 33—Who composed *Parafall*?
- 34—What Russian pianist founded the Russian Musical Society in 1861?
- 35—What Italian composer wrote 20 operas in eight years?
- 36—Who composed the opera *Electra*?
- 37—Who wrote a noted book of *Twenty-four Preludes*?

#### Answers to Series I

- 1—C. M. Loether, 2—P. S. K. Couperin, 3—Purcell, 4—Richard Elgar, 5—Falkowski, 6—Riet, 7—Arthur Poot, 8—Mozart, 9—Richard Wagner, 10—Mendelssohn, 11—Sullivan, 12—Johann Strauss, 13—Stravinsky, 14—Anton Webern, 15—Richard Wagner, 16—Anton Bruckner, 17—Brahms, 18—Richard Wagner, 19—Anton Bruckner, 20—Richard Wagner, 21—Anton Bruckner, 22—Anton Bruckner, 23—Anton Bruckner, 24—Anton Bruckner, 25—Anton Bruckner, 26—Anton Bruckner, 27—Anton Bruckner, 28—Anton Bruckner, 29—Anton Bruckner, 30—Anton Bruckner, 31—Anton Bruckner, 32—Anton Bruckner, 33—Anton Bruckner, 34—Anton Bruckner, 35—Anton Bruckner, 36—Anton Bruckner, 37—Anton Bruckner.

Teachers everywhere have learned that THE ETUDE MUSIC MAGAZINE cooperates with them in the difficult matter of keeping up the interest of the student during the Summer. Our Summer issues will be especially fine in the presentation of fresh, interesting, readable material and charming pieces, just the thing to bridge the torrid season in a delightful musical manner, keeping the music lover keen to begin the work in the fall with renewed vigor.

## THE PUBLIC SCHOOLS AND MUSIC EDUCATION

### Testing the Musical Intelligence of Children in School

By PROF. CHARLES H. FARNSWORTH

Teachers' College, Columbia University, N. Y.

"The Etude" has long been conscious of the growing importance of Public School Music in America. Only inadequate space has permitted us from giving its consideration in these columns in the past. Every day the work of the private music teachers and the individ-

ual success of the pupil becomes more and more closely linked with that of the musical work being done in the schools. Therefore, "The Etude" will have in every issue for some time to come articles from the best-known Music Supervisors of America.

A COMMON sense question would naturally arise in the minds of most persons concerning testing the musical intelligence of children. They would say, "Why test? Send the child to a good teacher, and he will as far as any particular pupil goes be able to find out what he can do, and how to cultivate the ability he has," and if a person reading this title is familiar with what is going on in schools, colleges, and even, to a considerable extent, in business, he would perhaps say, "Isn't this question of testing rather a fad that everyone is talking about just now, and which will be dropped for some other fad in a few months?"

It is the purpose of this article to show that while testing may be treated as a fad by superficial people, the principle underlying it is one of the most important and practical in everyday life, whether in education or business. Especially so, in music; for in this subject parents and pupils do not have the protection of standardized institutions to the extent that exists in most lines of study. The work is largely done privately, and at the same time, there are not those legal requirements that protect the public as in law, medicine, and many other professions. The major portion of the advice accepted is necessarily an interested one; for, however honest and upright the teacher may be, his desire would tend to affect his judgment. The thing most often neglected in dealing the questions of music study is the nature and extent of musical capacity the pupil has to start with.

#### Capacity at the Start

To illustrate: A young person sees some friend play or sing effectively. He not only likes to hear the music, but he realizes that the skill to produce this person produces, but he realizes that the skill to produce it gives the performer a certain attractiveness, especially from a social standpoint. People like to have him come to their gatherings, and to have him as a friend because of the delightful way in which he can entertain them. Naturally, the listener says, "Why don't I, by practicing like him, possess the same fine accomplishments?" The same person might go a step farther and say, "Now, this friend of mine goes to Mr. Smith for lessons. He must be a fine teacher, because my friend plays so well. The thing for me to do is to get lessons from him, also." Then, naturally, he will imagine himself as a student in music lessons for a few years. He sees himself producing beautiful music, and the center of an admiring circle. He is thrilled at the prospect, and he urges his parents to allow him to take lessons.

It makes no difference, for the purpose of our illustration, whether these three situations come to the pupil, or appear to the parents. The latter may be the way it more often happens. In either case, there is a process of reasoning from experience, but with this common sense: the one who is going to succeed equally well must have similar talent, or musical equipment, to start with, or the same result will not take place. For, what the friend is doing is not that he is doing it, but that he wants to do it. He is not only to musical education and practice, but also to capacities which he is born with. Some modern investigators value this natural equipment as worth at least fifty per cent towards the attainment of the final result. So, if the friend is doing it, and the parent is not, the parent, or his friend, whose example has stimulated the pupil, or suggested the idea of music lessons to the parent, is twenty-five per cent better born musically than the one who wishes to imitate him, the latter, even by putting forth the same effort, is twenty-five per cent worse off. This is not all; for as time goes on, the one who has the larger amount of natural ability will gain so much faster that at the end of a few years' study the actual difference in the accomplishment of the two will be even greater than it was in the beginning.



PROF. CHARLES H. FARNSWORTH

toward becoming a musical appreciator, so that, however low his power of production may be, he still will have the capacity to enjoy what he hears. In other words, not keeping anyone from music study, but justifying the study to the real need of the pupil. When we realize that all over the country pupils and parents have to decide such complex questions, upon the decisions of which hundreds of dollars, as well as years of practice are expended, the ability to find out fairly and accurately what one's natural capacity is would seem to be one of the most practical questions that the music-loving public should consider.

The question will now be raised, "What are the signs that indicate such capacity?" Before mentioning some, let us consider our attitude towards tests. If you want to know how slow or fast water is flowing, all you need to do is to throw something in that will float, it makes no difference what, and watch it go. If there is no other way to throw in, but the water does with it, it is the thing to throw in. In other words, things that indicate musicalness may themselves be utterly unmusical, or most trivial in value; and yet through some association be very valuable in indicating the thing we wish to know.

So in trying to find out the natural musical capacity of an individual, things can be taken that in themselves mean little; but if we can get them in certain combinations, and are able to measure how strong or how weak

they are, we have a way of judging what are probably the natural capacities of the individual. This does not mean, however, that one who after measurement shows the proper marks is necessarily a successful musician. Far from that; for it very often happens that a person with unusual natural ability may in childhood be so lacking in any musical stimulus that the capacity has not developed as it normally should, and owing to the lack of use of his powers, may even have lost in ability to use them. The reverse might also happen. A person without particular natural capacity may, because of unusually favorable childhood environment, make such effective use of what powers he has that he surpasses what the natural indications of his capacity would seem to suggest. We must make allowances for such differences. At the same time, sufficient investigation and study of the relation of inheritance to training has been made to show that even a slight advantage in inheritance gives an increasing advantage to the one who possesses it, under favorable opportunities for study. Under the ordinary conditions of life we are safe in saying that everybody is justified, without reference to talent, in improving his capacity for music, but the time and money put into such an improvement should vary according to the capacity possessed.

#### Grave-Arbors and Sky-Scrapers

The author remembers once looking down into a huge pit over which now stands the Woolworth Building, its summit seven hundred feet above the side-walk. For weeks men were boring down into the earth to lay foundations deep and strong enough to hold the towering

It stands to reason that if a man were only going to put up a grave-arbor, he would not spend time and money digging foundations that would be necessary for a Woolworth Building. Variations in musical talent are as great as the foundations necessary for the above illustrations, and parents and pupils should consider it the most practical question for them to decide when starting music lessons as to just what the natural talent of the student would justify. For the student's interest may after a while, largely due to vanity or a desire to make a name, be largely that of gain. How many pathetic cases there are of years of practice and thousands of dollars spent with almost nothing to show as a result! It is vain to say that discipline and culture have resulted. Discipline and culture can result from doing any worthwhile thing, and if there is no other product of the work, one would have to admit that there was a serious waste in what was done.

Let us now consider some of the ways of finding out the favorable conditions for music study. The most complete working out of such tests has been carried out by Professor Seashore of the University of Iowa, though the problem is still a very live one and many are working on it. Professor Seashore has had some tests put on phonograph records so that they can be given over easily, and yet have this value, that they indicate more or less accurately the inherited capacity for tonal perception, not musical itself, but possessed in large amount by those who are musical, and are thus a good indication of what we wish to know. One of these tests is called, "The Pitch Test." It consists of two hundred questions, each presenting two different pitches to the hearer, those widest apart less than a half tone, and those nearest together so small that there is no other difference in noticing the difference. All that the listener has to do when tested is to notice when he hears the two whether the second is higher or lower than the first.

It will be seen that such a test has little to do with music. Its very unmusicalness is its value; for, if it were a musical test, those who had studied and had musical experience would far surpass those that had not



and such opportunities; and the object of the test is to find out what equipment a person is born with, and not able musical opportunities. This test is like throwing the straw into the current to see how the current flows. It is in itself worth nothing, but it does show that the one who has a keen hearing organ. Of course, it takes a great deal more to make a musician, but on the other hand, a musician who does not hear very accurately is handicapped to start with. Hence the value of such a test.

Take another of these tests. Its object is to find out whether a person can tell which of two tones is a little or a little softer. Again two hundred variations are more or less apparent to the average hearer, and those going on to distinctions that are so slight that only the whose hearing is very keen can tell the difference. This test does not give anything that is musical either, but one can readily see that a person who is extremely sensitive to differences in intensity of tone would have the advantage musically over one who is not.

Let us take one more illustration and consider a test given to find out whether a person has a keen sense of time durations. The test consists of hearing three tones, and the problem is to know whether the time that is occupied between the second and third click is shorter or longer than that between the first and second. Instantly notice that the third click followed the first in less or more than the second followed the first. But before the two hundred questions are completed, these three clicks indicate time durations so nearly alike that only one with a very keen sense of time value would be able to answer correctly. Again we have a test which has nothing to do with music; as with the capacity indicated by the person who can answer that most of the two hundred questions correctly would be of fundamental importance to one who is constantly playing or singing tones of different time durations.

#### Aristocrats and Plebeians

Now, if we should give these three tests to a person and find that he stood very high in all of them, we might still not know just what he meant. But if we were to give these tests to two thousand persons of average musical ability, and we should find out what per cent of the number answered fifty, sixty or seventy per cent right, and so on, we should have a scale based on the experience of these two thousand persons, so that we could tell where on such a scale a person stood. For instance, would stand with reference to these people. Remember, to hear keenly does not necessarily imply that the person is musical, but merely that he starts with favorable rather than unfavorable conditions.

The question will naturally arise, "Is there such a real difference in individuals that training and education cannot make good?" It seems so unjust and undemocratic in a country whose constitution says, "All men are born free and equal" to come out so unshakably with an implication that some are born aristocrats, with reference to their capacity to feel beauty, while others are born more or less plebeians in their ability to make nice distinctions upon which such fine appreciations depend. We would all like it much better if everyone were born equal in talent, and make up for the tremendous difference we are born with in reference to opportunity.

While talent with which any one person is born is fixed, the same person's opportunities may vary according to the conditions he meets. We can either our capacity away or make a great deal out of it. It is the capacity that the importance of measuring the musical intelligence of a person lies in, and in so doing we find out the foundations upon which favorable opportunities may be built. It would certainly be very unfortunate that one would be equally unfortunate to attempt to make one with mediocre ability in an attempt to make one in that direction. While every one is an exceptional artist of the above statement, to carry it out in practice is not so simple a question as the measurement of talent in one line of capacity. For success depends not on one various talents are combined differently, and the way these talents are combined determines the kind of success. But this is not all. There is another factor of important influence that enters into the problem. For "spiritual" one. Some people have an intense desire to do or accomplish along certain lines that makes them willing to put forth every effort and make the utmost sacrifices. This desire may be awakened at any time,

sometimes resembling a conversion, stimulated by the influence of some unusual inspiration.

To illustrate how combinations of capacities affect success: A person may have only average musical ability, but inherit a very remarkable vocal apparatus with special capacity for its control. Such a person would probably become, under favorable conditions, a very prominent singer; while another person with the same musical talent, but with exceptional motor control of his hands, would produce a fine pianist or pianist. On the other hand, a person might have exceptional musical ability, and be unable to produce music as an executant in any line. Yet he might become an excellent composer or critic. So, with the combinations of capacities needed to make a fine teacher. High musical capacity will always give an advantage, but even with average ability a person might inherit such mental endowments, as imagination and power of verbal expression, that he would make an exceptional teacher, far beyond what his musical capacity might justify. Again, how just the musical capacity might be largely promissory because his ordinary attainments in music are combined with unusual business ability. He knows how to organize his work and to bring it before the public so that he gets attention, and his success is oftentimes far greater than that of others who may, from a purely musical point of view, be his superiors.

It will thus be seen that the measurement of musical capacity is by no means the only question in the problem. All we can say is that a person with low musical capacity might make a passing success of some types of music work, if he had high powers in other directions, but not as great a success as he would if his musical capacity were also high. On the other hand, one might have exceptional musical talent, but combined with such unusual traits as to make failure inevitable. We see, then, that "testing the musical intelligence of children" is not a complete solution of the problem, but merely a step taken in a more intelligent way of accomplishing what common sense is always trying to do for the individual's training to his capacities.

### Signs of Touch

By Alfredo Trinchieri

Dance as the sign of *staccato* were first seen in the compositions of Copernicus, Johann Sebastian Bach and the Romantic. By a dot or an upright stroke, J. C. Bach indicated degrees of *staccato* but left it to the ear to catch its exact meanings of them. The curved line, the sign of *legato* made its appearance early in the eighteenth century. Mozart was the first to use *staccato* and *legato* in combination.

The nineteenth century saw an enormous increase in the use of signs of expression. The rapid growth of the emotional element of music, together with the wonderful improvements in instrument manufacture, and especially of the pianoforte, are largely responsible for this.

### Don't Be a Musical Kill Joy

By C. W. Clay

Last week a very superior pupil told me for the hundredth time how she hated Jazz. At first I used to think she was doing this to get my sympathy because she knew that I detested inferior music. Then one day I played an exceedingly good piece of music in syncopated rhythm and she again asserted that she did not like it because it was Jazz.

This little girl seemed to me a pose until I found out that she had a more or less lugubrious outlook on life in general. It taught me a lesson. When we are having a good wholesome pleasure from music and not harming anyone by doing it, what is there to be afraid of?

The worst thing about Jazz is its connection with harmful fads and the possibility of its being of musical grammar. But, on the other hand, some of the people who have horrible grammar and yet survive are happy. Don't make the mistake of not liking music because it makes some one else unhappy. Macaulay used to say, "The Puritans hated bear-baiting not because it gave pain to the bear but because it gave pleasure to the spectators." A great deal of the opposition to gay and festive music comes from the same source.

### What Makes for Accuracy?

By Leonora Still Ashton

How often we hear ourselves telling our pupils to be accurate! How seldom do we accomplish in reality, that of which we are talking so frequently! Accuracy is one of the most valuable habits a teacher can give to a pupil. What is the most practical way to secure it?

The very first step is to determine definitely of giving too much material in too hurried a manner to the scholar, be he young or old; a beginner, or a seasoned performer. Think of every lesson as a large white page, on which you are to place several distinct signs which are to be photographed forever on your pupil's mind. Lay stress upon these, till they are very clear in his mind, even if you have to go over the subject again and again.

Many illustrations can be given to aid the pupil in accuracy. Among them would be, for a little girl, how matter of sewing. Ask her what would happen if a big stitch was taken in a hem, then a small one, then one which was only pulled loosely. There would be no strong theme to be seen, only the frayed, uneven edges in one case; and nothing at all in the other. So it is with a piece. When one measure has incorrect time, the next incorrect fingering, the next a blurred pedaling, the next a piece at all a rugged, flimsy, useless composition.

If your pupil is a boy, ask him what he would think of a man who was building a house, and forgot to put the nails in the right place, or knobs on the drawers, or hinges on the doors. Even if the maker thought and said it was complete, it would be unfinished and useless because of indifference to details. Just so, a composition must be studied in every point, and every point perfected before it can be said to be mastered.

Train your scholar from the very first of habits of accuracy; in habits of thinking clearly, distinctly, and in the proper manner of each separate thing which helps to make up a musical performance. A habit for each of "Things to Specially Remember" will be of invaluable assistance.

For the earliest beginners one or two of these things will suffice, and the chart would read as follows:

*First Week*  
Position of hand.  
Care about right notes.  
Care about correct fingering.

*Second Week*  
Watch for different kinds of notes.  
Accent first note of each measure.

*Third Week*  
Strike both hands as one.  
Count out loud.

This is merely a skeleton idea. Doubtless with your own pupils, dozen different topics will suggest themselves, from the experience of the lesson, which will need special attention.

For older pupils and more advanced ones the same rule will hold true. Pick out their weak points, and keep them kindly but firmly before their eyes.

Another point on the road to accuracy is never to let a mistake of the smallest kind go uncorrected. Never pass it over in a lesson of course, and train your pupils to do the same in their private practice.

### Futuristic Aphorisms

By Arnold Schönberg

The following aphorisms are by the Futuristic composer, Arnold Schönberg. Schönberg has his own little side as an artist, but his earlier songs and his harmony, which appear in his compositions, are of the highest quality.

TALENT is the ability to learn. Genius is the ability to develop.

Melody is the most primitive expression form in music.

Why are detestable women almost always short-sighted?

Man is what he has lived: the artist lives what he is.

I am certain that the second half of my century will run, through over-valuation, what I praise I received through under-valuation in the first half.

Inspection is the one best road to knowledge.

### THE ETUDE

## The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

#### Concentration in Practice

The following comes from a young man of nineteen:

Sometimes when I am practicing, it is impossible to concentrate, and I cannot get into the work as deeply as I wish. What would you suggest to me to overcome this? Much of the time I do not take gymnasium work, as it fatigues me.

Concentration in piano practice, as, indeed, in any other study, is furthered by (a) a healthful mental condition, (b) interesting material for study, and (c) proper organization of this material.

(a) As to the first condition, one's mental health is certainly favored by exercise, especially in the open air. I suggest that you begin the day with simple gymnastic exercises near an open window, and that you take a brisk walk before your practice period, or even that you interrupt your practice for such a walk, if your brain becomes foggy and your interest weakens. Continued periods of practice are not advisable, and should be replaced by periods of not more than an hour, or even less, in length. Practice early in the morning, when the brain is rested, is also especially conducive to intensive work.

(b) You should spend the most of your practice time on material of real musical value. Put your purely technical work at the beginning, when your mind is especially elastic after a refreshing sleep. Long technical details, but also to the musical points, such as phrasing, accentuation and correct tonal values. There is certainly enough to think about to occupy one's whole attention, if one wishes to interpret even simple music correctly.

(c) As to organization, vary your program enough so that it will not become monotonous. After the technical drill suggested above, change the order of the practice items from day, giving your first attention one day to an étude, then to a new piece, then to a review piece; the next day, first to the new piece, then to the review, then to the étude, each day vary the order of practice in some of its details. In this way the interest of novelty procedure each day will bring you to the routine.

In the same letter from which I have just quoted, I am asked for advice regarding materials for study. "My teacher," the writer says, "is very young, and I have to offer all the suggestions myself as to studies."

In reply I would say that one of the most important functions of the teacher is to furnish just the right materials for the pupil's special needs, my advice would be to change to a more experienced and wiser instructor. You certainly would not continue to employ a doctor who relied on you to prescribe the right medicines; neither can a music teacher inspire much confidence who cannot diagnose the pupil's case with good judgment, and provide the proper nourishment for his mental faculties.

And having secured the right type of teacher, put yourself unreservedly under his directions, since your own suggestions and preferences may be a positive hindrance to him in carrying out the plans which he should make for your progress.

#### Accents in Music

Please explain the different kinds of accents used in piano playing. I do not know how they may be classified, and under what circumstances each kind should be employed.—E.

Accents may be grouped under two general heads—the *dynamic* and the *agogic*. The derivation of *dynamic*, which is from a Greek word meaning *force*, is a sufficient clue to its meaning. A dynamic accent, in other words, occurs when a note is sounded with more force than those with which it is immediately associated.

The word *agogic*, (suggested by H. Riemann), comes from a Greek word meaning to move along. According to this species, instead of enunciating a note by special force, the player suggests its prominence by sustaining it slightly longer than the others, and regularly alone.

There are, of course many gradations in the use of either species. A note may be given only a very little extra force, or it may be explosively rendered, as indicated by the sign of *sf* (*sforzando*)—the latter occurring most frequently in rhythmic patterns in music, or in music of an intensely dramatic character.

Much more subtle, however, is the *agogic* accent, in which the swing of the rhythm is felt, rather than driven upon the hearer's attention. The *agogic* accent, too, should be so delicately expressed that the auditor is not conscious of its existence, and only realizes its satisfying effect.

The two kinds are also frequently interacting, since increase in force may be accompanied by a slight time-stress upon a given note. Good examples of predominance of either kind are, for the dynamic accent, Chopin's *Military Polonaise*, Op. 40, No. 1, and for the *agogic* accent, Schumann's *Die Abendglocke*, Op. 12, No. 1.

Accents may also be classified as *regular* or *irregular* the former occurring when they emphasize the regular beat of the measure and the latter when they contradict these. Often the *agogic* accent is best employed for its regular emphasis, while syncopated notes or other unexpected effects are given a dynamic stress. There are so many such interactions, however, that one's artistic sense must determine just the kind and quality of each accent, as occasion requires.

#### Theory and Note Spelling

Two of my pupils are studying *Persone's Beginner's Book* and one, *Persone's Student's Book*, give her after the *Student's Book* the *Beginner's Book*. Do you think it well to teach them theory and if so, what books do you recommend? They are both given them the same book. Mrs. B. G.

Two books which follow well after the *Student's Book* are *The New School of Velocity*, Op. 61, by H. Borens, and *Twenty-Four Exercises*, Op. 10, by M. Rhythm and Expression, Op. 47, by Stephen Heller, the former for purely technical work, and the latter for interpretation. It may be well to employ both books, alternating them from week to week.

Yes, I heartily recommend an early study of theory, which can easily be combined with the even more important subject of ear-training. For this purpose, the *Harmony Book for Beginners*, by Preston Ware Orem, may be combined with *Ear Training*, by Arthur E. Hoxson.

I advise you to furnish each pupil with a small music writing book, which he brings to each lesson and in which memoranda of exercises, work to be performed, or suggestions to be especially remembered, are kept. In this book he may also write his exercises in harmony and ear-training.

#### Self-Help in Music Study

I have recently received a letter from a lady, who has spent many years in earnest study of both piano playing and musical theory, with reputable and well-known teachers. It was ultimately, however, through her own efforts that the instruction which she received became permanent in her own mind, and that "found in herself" by reasoning out a logical system of technique.

In her teaching, therefore, she tries to develop, above all things, the student's power of individual thought. "I spend much time," she says, "with his reaching his own conclusions, rather than just to tell him things which he forgets when he leaves me. Where it is necessary, I reveal; but where he has a certain foundation on which to build, he should set in motion for himself the laws governing the acquisition of knowledge."

Is not this advice which we should all take to heart? The main object of our teaching should not be to secure a parrot-like performance of certain compositions, however accurate such performance may be; for a pianola could do as well or better. We should induce the pupil into a knowledge of music itself and teach him to think out the principles which underlie both his performance and the music itself. These are worthy objects indeed, and one should take account of accomplishing them. Let us therefore emphasize self-help in music study.

"In true art, the hand, the head and the heart of man go together. But art is no recreation; it cannot be learned at spare moments, nor pursued when we have nothing better to do."

—Ruskin.

#### Supplemental Material, Sight-Reading, Etc.

(1) I have as a beginner a young man about twenty-five years of age who is very anxious to learn piano. He has no previous knowledge of music, but he is very intelligent. He is in possession of a piano, and he has a tendency to "stun over" his playing and is very nervous when he plays in public. Do you think it advisable for him to continue his music when he doesn't care for it?

(2) I have a boy who is about fourteen years old. He has been studying piano for four months, but does not care for it, although he practices his scales and arpeggios every day. He is very intelligent, and he is now using the first book of *Chopin's Op. 10*, but he has a tendency to "stun over" his playing and is very nervous when he plays in public. Do you think it advisable for him to continue his music when he doesn't care for it?

(3) I have a boy who is about fourteen years old. He has been studying piano for four months, but does not care for it, although he practices his scales and arpeggios every day. He is very intelligent, and he is now using the first book of *Chopin's Op. 10*, but he has a tendency to "stun over" his playing and is very nervous when he plays in public. Do you think it advisable for him to continue his music when he doesn't care for it?

(4) A young man who begins piano at the age you mention needs considerable inspiration in the way of varied and interesting material, in order that he may not become discouraged. It is especially important for his sight-reading, so that he may proceed to music of a more advanced grade as soon as possible. One way to do this is to have him play duets, preferably at sight, both during his lessons and at practice time, and if practicable, time and time again. He may begin with the easiest collections of duets, such as the *Very First Duet Book*, and then *Tune Pictures* by Löw.

Little pieces, too, may be introduced together with the *Beginner's Book*, some of which may be studied thoroughly, while others are assigned for sight-reading. Among collections adapted to this purpose I may mention *Standard First and Second Grade Pieces*, by W. S. B. Mathews. Selections may also be made from Schumann's *Album for the Young*, Op. 68, and later the *Schumann's Album* (Presser Collection, No. 49) may be taken up.

(5) I have a young man who is about twenty years of age. He has been studying piano for four months, but does not care for it, although he practices his scales and arpeggios every day. He is very intelligent, and he is now using the first book of *Chopin's Op. 10*, but he has a tendency to "stun over" his playing and is very nervous when he plays in public. Do you think it advisable for him to continue his music when he doesn't care for it?

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The publisher of THE ETUDE has prepared for gratuitous distribution a "Guide to New Teachers of the Piano," which some of the older teachers may read with profit. This is sent entirely free upon postal request. It is especially helpful to those who desire graded lists of standard studies and classics.







## A WOODLAND RHAPSODY

THE ETUDE  
ADAM GEIBEL

A drawing-room piece in pastoral style, the latest composition of a most popular writer. Grade 3½

Andante quasi pastorale M.M. ♩ = 53

*p* *tranquillo*

*mp* *pp* *Soft Ped.* *release* *pp* *Soft Ped.*

*Fine* *Più mosso M.M. ♩ = 84* *dim.* *pp* *f* *poco accel.* *dim.* *poco rall.* *a tempo*

*dim.* *poco rall.* *a tempo* *poco accel.* *dim.* *poco rall.* *a tempo*

*dim.* *poco rall.* *mf a tempo* *accel. dim.* *D.S. \** *rall.* *pp*

*TRIO* *Allegretto non troppo M.M. ♩ = 92* *mp* *mp* *mp*

\* From here go back to ♯ and play to *Fine*, then play *Trio*.  
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*mf* *mp* *mf*

*p* *delicato*

*mf* *p*

*mf* *poco accel.* *cresc.* *ff* *f*

*poco meno* *p* *rall. e dim.* *D.S. \**







# GIPSIES

## GIPSY IDYLS

### ZIGEUNERIDYLLEN

ED. POLDINI, Op. 86, No. 3

Real "Gypsy Music", written by one who knows. Note the use of the so-called "Hungarian Scale" and the oriental effect of the "drone-bass" in the Trio

Con fuoco M.M.  $\text{♩} = 126$

SECONDO

*ffz*

*p scherzando*

*p cresc.*

*ff*

*Trío*

*cresc.*

*ff*

*2d time pp*

*marc.*

*p*

*2d time pp*

*rit. cresc.*

*sf*

*2d*

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# GIPSIES

## GIPSY IDYLS

### ZIGEUNERIDYLLEN

ED. POLDINI, Op. 86, No. 3

Con fuoco M.M.  $\text{♩} = 126$ 

PRIMO

*ffz*

*ff*

*p scherzando*

*p cresc.*

*ff*

*Trío*

*cresc.*

*ff*

*2d time pp*

*marc.*

*p*

*2d time pp*

*rit. cresc.*

*sf*

*2d*



## BOBOLINK POLKA

THE ETUDE

A lively "bird polka," brilliant but not difficult to play.

J. TRUMAN WOLCOTT

Allegretto M.M. ♩ = 108

SECONDO

First system: Treble and bass staves. Treble staff has a key signature of one flat and a 2/4 time signature. Bass staff has a key signature of two flats and a 2/4 time signature. The music is in 2/4 time, marked Allegretto M.M. ♩ = 108. The first system ends with a double bar line and a repeat sign.

TRIO section: A single bass staff with a key signature of two flats and a 2/4 time signature. The music is marked *mf*. It ends with a double bar line and a repeat sign.

Second system: Treble and bass staves. Treble staff has a key signature of one flat and a 2/4 time signature. Bass staff has a key signature of two flats and a 2/4 time signature. The music is marked *p*. It ends with a double bar line and a repeat sign.

D.C. Trio section: A single bass staff with a key signature of two flats and a 2/4 time signature. The music is marked *p*. It ends with a double bar line and a repeat sign.

\* From here go back to *Trio* and play to *Fine of Trio*; then go back to § and play to *Fine*.  
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THE ETUDE

## BOBOLINK POLKA

J. TRUMAN WOLCOTT

Allegretto M.M. ♩ = 108

PRIMO

First system: Treble and bass staves. Treble staff has a key signature of one flat and a 2/4 time signature. Bass staff has a key signature of two flats and a 2/4 time signature. The music is in 2/4 time, marked Allegretto M.M. ♩ = 108. The first system ends with a double bar line and a repeat sign.

TRIO section: A single bass staff with a key signature of two flats and a 2/4 time signature. The music is marked *mf*. It ends with a double bar line and a repeat sign.

Second system: Treble and bass staves. Treble staff has a key signature of one flat and a 2/4 time signature. Bass staff has a key signature of two flats and a 2/4 time signature. The music is marked *p*. It ends with a double bar line and a repeat sign.

D.C. Trio section: A single bass staff with a key signature of two flats and a 2/4 time signature. The music is marked *p*. It ends with a double bar line and a repeat sign.

\* From here go back to *Trio* and play to *Fine of Trio*; then go back to § and play to *Fine*.



# WEDDING PROCESSION MARCH

THE ETUDE  
W. M. FELTON

A new wedding march by an American composer. (See an article on Wedding Music on another page of this issue.) In marches of the processional type it is neither necessary nor desirable to keep in strict step. Grade 4.

All. pomposo M.M. ♩ = 108

*f* *non legato*

*cresc.* *mp*

*Fine* *Congratia* *mf*

Poco maestoso

*rit.*

*p* *cresc.*

*D.C.*

## IN BLOSSOM TIME

F. B. de LEONE, Op. 33, No. 1

A delightful Spring number, full of grace and color. Not to be played too fast. Grade 4.

Allegretto grazioso M.M. ♩ = 108

*p* *molciss.*

*cresc.* *allarg.* *rit. pochiss.* *a tempo* *calando* *rit. dolciss.* *pp*

*Fine* *Leggiero* *pp* *con Ped.*



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No. 5

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15805 Song of India..... 3 50

15806 Song of India..... 3 50

15807 Song of India..... 3 50

15808 Song of India..... 3 50

15809 Song of India..... 3 50

15810 Song of India..... 3 50

15811 Song of India..... 3 50

15812 Song of India..... 3 50

15813 Song of India..... 3 50

15814 Song of India..... 3 50

15815 Song of India..... 3 50

15816 Song of India..... 3 50

15817 Song of India..... 3 50

15818 Song of India..... 3 50

15819 Song of India..... 3 50

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# 1922-1923 Etude Prize Contest

FOR  
PIANO SOLOS—VOCAL SOLOS  
ANTHEMS PART SONGS  
\$1,250.00 in Prizes

WE TAKE pleasure in making the following offer instituting our Etude Prize Contest, being convinced of the real value of a contest of this nature in arousing a wider interest in composition and of stimulating the efforts of composers. In this contest all are welcome and we can assure the contestants a respectful hearing and an absolutely impartial final judgment.

ONE THOUSAND TWO HUNDRED AND FIFTY DOLLARS will be divided among the successful composers in the following manner:

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THIRD PRIZE.....	25.00	
CLASS 3.	For the three best Part Songs for Treble Voices in two or three parts with piano accompaniment	
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SECOND PRIZE.....	45.00	
THIRD PRIZE.....	20.00	

## CONDITIONS

Competitors must comply with the following conditions:

The contest will close July 1, 1923.

The contest is open to composers of every nationality.

Composers may be represented in all classes, but by only one composition in each class. All entries must be addressed to "THE ETUDE PRIZE CONTEST, 1712 CHESTNUT STREET, PHILADELPHIA, PA., U.S.A."

All manuscripts must have the following line written at the top of the first page: "FOR THE ETUDE PRIZE CONTEST"

The name and full address of the composer must be written upon the first page of each manuscript submitted.

Only the classes of compositions mentioned above will be considered. Do not send Duets, Organ Pieces, Violin Pieces or Orchestral Works, etc.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided. No restriction is placed upon the length of the composition.

No composition which has been published shall be eligible for a prize. Compositions winning prizes to become the property of the Publishers of THE ETUDE MUSIC MAGAZINE and to be published in the usual sheet form.

The Publishers of THE ETUDE reserve the right to withhold prizes if the standard set by the Judges is not reached.

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A sprightly movement in ballet style. Play in a capricious manner. Grade 4.

Tempo di Mazurka M.M. ♩ = 128

C. ROLAND FLICK, Op. 5



## DREAM OF YESTERDAY

REVERIE

A pleasing drawing-room number; to be played in a graceful manner. Grade 3

Andantino M.M. ♩ = 72

M.L. PRESTON

mp

dim. e rit.

Fine

mp agitato

Trio

mf

a tempo

D.C.

\* From here go back to the beginning and play to *Fine*, then play *Trio*.

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## AT EVENING

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A useful teaching piece, exemplifying the *legato* style for either hand. Grade 2½.

Andante cantabile M.M. ♩ = 54

E.L. ASHFORD

con Ped.

cresc.

Fine

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## THE ETUDE

più animato

basso ben marcato

f

dim.

rall. D.C.

ANTICS  
SCHERZETTO

GEZA HORVATH

A lively number of the type sometimes called "finger twist." When practiced accurately such pieces have much technical value. Grade 3.

Allegro brillante M.M. ♩ = 144

p

mf

f

last time to Coda

CODA

p scherzando

mf

f

poco rit.

D.C.

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## ON THE GREENSWARD

SUR LA PRAIRIE VERTE

ALEXANDER KOPYLOW, Op.52, No.4

Edited by H. Clough-Leightner

SUR LA PRAIRIE VERTE ALEXANDER KOPYLOW, Op. 52, No. 4

From *Musical Pictures from Childhood*. This pastoral number has all the joyous lilt of a chorus from one of the good light operas. Grade 3.

Allegretto con moto M.M.  $\text{♩} = 88$

*p* ben ritmato sempre

marc.

**Peggiero**

*ben marcato*

*Pleggiero.*

Poco meno mosso

*pochetto rit*

11

THE ETUDE

MELODY  
THE WANDERER

F. SCHUBERT

This beautiful melody appears in the song *The Wanderer* and also, in more extended and elaborate form in the *Fantasia, Op. 15*. Grade 3.

Adagio M.M.  $\text{♩} = 63$  *sostenuto assai*

— 325 —

*poco rit.*

3. 1

1 1 2 2



## A SOUTHERN SKETCH

### "COTTON BLOSSOMS"

WILLIAM C. STEERE

Sw. 8' and 4' (without Reeds)  
Gt. Dop. Flute (Sw. and Ch. coup.)  
Ch. Clar. and Mel.  
Ped. 16' and 8'

A charming study in color and contrast. Especially good for recital or screen use.

\* From here go back to ♯ and play to *Fine*; then play *Trio*.  
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THE ETUDE

J. S. ZIEGLER

Op. 10, No. 1

3/4

B-flat major

Clar.

Sw.

Stredgorto

Vox Cel.

p

dim.

ten.

D.C.

## MAZURKA BRILLANTE

ANNA PRISCILLA RISHER

A brilliant study in style, with "double stops," chords etc. Showy but not difficult to play.

Allegro M M ♩=126

A brilliant study in style, with a dash of Chopin, Liszt, and Debussy.

Violin

Piano

Allegro M M  $\text{♩} = 128$

*f* *sfz* *mp* *ten.* *pizz.* *mf* *cresc.* *sfz* *mf* *ten.* *mf* *ten.* *mf*



[illegible]

## OLD-FASHIONED DEAR

Words and Music  
CECIL OSIK ELLIS

**Moderato**

*espress*

You're an old-fashioned dear, of a quaint by-gone year But, Mother mine, it always seems to me. With you  
In your old-fashioned way of a lost yes-ter-day You've loved me well and giv-en all to me. Bless your

*p*

sweet smil-ing face, And your old-fash-ioned grace, You're the kind of a moth-er a  
dear gen-tle heart! May the years that de-part, Leave be-hind on-ly sweet-ness and

*poco rall.* *molto sentimento*

moth-er ought to be. It seems the years have missed you, For time has gen-tly kissed you.  
lov-ing mem-o-ry.

Your sil-ver tres-ses, sweet ca-ress-es, The same old smile that cheers. In all my dreams I'm hear-ing

*poco rit.*

Your lull-a-bys en-dear-ing. As each year greets you, Heav-en keeps you just an old-fashioned dear.



## MY CASTLE OF DREAMS

THE ETUDE

BETH SLATER WHITSON

HERBERT RALPH WARD

*Not too fast*

*With deep feeling*

*mp*

Some-times when the day is drear - y,  
Some-times when the way is lone - ly,

*mf*

Some-times when the day is long,  
Some-times when I feel so blue,  
Some-times when I grow so wea - ry Of life and its sad old song;  
Some-times when I want you on - ly And no bod-y else will do;

*mp*

Some-times when my tears are fall - ing And no light through the dark-ness gleams,  
Some-times when my heart is ach - ing For glad days, for the days of yore, Then I steal a-way at  
In the cas-tle of my

*mf* *Somewhat faster*

twi-ght To the cas-tle of my dreams. Oh, a won-der-ful place is my cas-tle of dreams, Where  
dream-ing, I can find them all once more.

*mf*

ros-es bloom on ev-er - more, Where a lit-tle dream-lad and a ti-ny dream-lass Wait for

*mf*

me with a smile at the door; With the sound of the breeze sing-ing there in the trees, All my

THE ETUDE

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cares fade a-way, so it seems; And the hearth is a-shine with the love that's been mine. In my

*mf*

won-der-ful cas-tle of dreams... *2 ad lib.* won-der-ful cas-tle of dreams.

*mf* *a tempo* *rall.* *cresc. colla voce*

SAVIOUR DIVINE  
I HEAR THY GENTLE CALLING

WILLIAM BAINES

*Andante moderato*

Sav-iour di-vine, I hear Thy gen-tle call-ing  
Sav-iour di-vine, O let Thy light shine o'er us,

*legato* *a tempo*

Sweet-ly it falls up-on my wait-ing ear; Bid-ding me come ere life's dark night is fall-ing, "Come thou yet near!"  
Sun-of our light O shed Thy quick-hing ray; Star of our hope, Thy soft-end light be-fore us, Turns night to day,

*rit.* *a tempo*

"Come thou yet near!" Guide me and give me at Thy side a place, Smile on my ev-ry hour, de-part all fear, Draw me and keep me  
Send Thy peace to weary world dis-trest, Pro-tect-ing pow'r, all sup-plica-tions hear, And fill our hearts with

*rit.* *a tempo*

by Thy sav-ing grace, 'Tis sweet to know, dear Lord, that Thou art here. Thou art here. 'Tis sweet to know that Thou art near.  
love and righteousness - 'Tis sweet to know, dear Lord, that



## MOON-MARKETING

RICHARD LE GALLIENNE

HORTON CORBETT

Brightly

Let's go to mar- ket in the moon, And

buy some dreams to - geth - er, Slip on your lit - tle sil - ver shoon, And don - your cap and

feath - er; No need of pet - ti - coat or stock - ing, No one up there will think it shock - ing,

No one up there will think it shock - ing. A - cross the dew, Just I - and you, With

all the world be - hind us; A - way from rules, A - way from fools, Where no - - bod - y can find us, where

no - bod - y can find us. Let's go to mar- ket in the moon, And buy some dreams to - geth - er.

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The Etude Monthly Musical  
Test QuestionsMusical Questions You Can Answer  
Through This Issue of THE ETUDE.

Each month THE ETUDE will contain a list of these practical questions which our readers will find answered in the text. This will be of especial interest to Music Clubs.

1. Who were among the first to make the band a part of military life? (367.)
2. How may the playing of the pianist be affected by temperature? (375.)
3. What is a good remedy for the pianist whose hands perspire? (373.)
4. What Swedish prima donna made a sensational success at the New York Metropolitan during the last season? (371.)
5. Where is the largest organ in the world? (368.)

6. What is the "principal difficulty in learning to play any musical instrument?" (378.)
7. Who said, "All facility depends upon fingering?" (376.)
8. How old is Mendelssohn's "Wedding March?" (377.)
9. What is "Aspic Accent?" (381.)
10. How were Handel's manuscripts saved for England? (382.)
11. Name the first two requisites for a singer. (414.)
12. What ruler gave Wagner a yearly stipend, and how much? (415.)
13. Name three organ teachers of Beethoven. (416.)
14. What was the first bowed instrument of European origin? (419.)
15. How many strings has the Arabian fiddle? (421.)

## The History of a Practice Hour

By N. B. Smart

## How Not To Do It

- 4.00 Decide to practice. "Oh dear, how long will it take to get anywhere? Wish I could jump right into the powers, and skip the technique. No, I must not do that. Why can't technique be made more agreeable just as they serve castor oil in sarsaparilla?"
- 4.01 Repetition of the previous thoughts with variations ad libitum.
- 4.02 Hunt for the music and discover a copy of *Scribner's*. Sixty seconds of contemplation to determine how *Scribner's Magazine* could possibly be in the music cabinet when I was certain that I left it on the table in the hall.
- 4.03 Discovery of an interesting article upon "The Life of the Honey Bee." Realization that bees have nothing to do with music.
- 4.04 Dust off the keyboard.
- 4.05 Commence scale playing.
- 4.06 Telephone bell rings.
- 4.07 "Wrong number. Excuse it, please."
- 4.08 Resume scale playing.
- 4.09 Realize that I am playing without metronome.
- Wind it up and adjust it.
- 4.15 Open up Czerny studies with the same important interest that a Chinaman would break into a census report.
- 4.20 Czerny done. *Requiescat in Pace*.
- 4.21 *Rach Inventions*. Race through number one and number seven.
- 4.22 Discover that I can play number one with my eyes shut and marvel at myself. Of course I miss a few notes and the time is wrong; but never mind.
- 4.30 Look at the clock and realize that half of my practice hour is gone.
- 4.31 Start on my Chopin Waltz.
- 4.32 Disgusted to find that Chopin has put in many difficult passages in an otherwise simple waltz.
- 4.40 Have mastered all the easy passages. Play the difficult passages, as the teacher suggested, but forgot to play them slowly. Result, I repeat them dozens of times, duplicating the original mistakes nine times out of ten. Become deeply concerned about the clock.
- 4.50 Oh dear, the practice hour is gone and I haven't even opened the Schumann *Nachtstücke* and the Haydn Sonata.

## How It Should Be Done

- 4.00 Spend one minute, and one minute only, in getting out music and metronome, adjusting everything in order and seeing that the seat and position at the piano are correct in every particular. It should never take more than a minute to do all these things.
- 4.01 Commence playing on the dot. Devote first attention to five minute exercises; then scales; then arpeggios; giving the most minute and concentrated attention to every detail, never playing more rapidly than I can play excellently.
- 4.10 The telephone bell rings. I am so absorbed I hardly hear it. Some one answers the bell who has been coached to talk in a manner so that my attention will not be taken from the keyboard.
- 4.20 Commence work on studies and make it a point to see that I play them smoother, cleaner and better than I played them yesterday.
- 4.35 Mark difficult passages in studies for special study to-morrow.
- 4.36 Commence on pieces. Go at once to most difficult passages and analyze them carefully, playing them over and over until mastered.
- 4.40 Play all my pieces through, marking the passages which still remain difficult, for future practice.
- 5.00 Now let us have some fun and do a little sight reading by using the pieces in THE ETUDE.

## "Meter" in Hymn Tunes

By Sidné Talz

METER, as applied to Hymn Tunes, is a term derived from the structure of the words, from which the music takes its type. With this in mind—Meter is the rhythmic arrangement of the syllables of words in verse; it is poetical measure, depending on number, quantity and accent of syllables.

The unit for determining meter is the quatrain or four-line stanza of verse. If each line of these four contains eight syllables, it is said to be in Long Meter. Of this form *Old Hundred* is the type and for this reason often is called the *Long Meter Doxology*. But two or three generations back, our provincial ancestors had this one, *Duke Street*; and a very few others, to which they sang all Long Meter words.

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IT is only to the mysterious law of predestination that we can attribute the seemingly chance circumstances that child has a voice. We use the opportunity that the life of such a child affords us, to emphasize some of the all-important phases of development and study that are incidental to a vocal career. A small child comes to live in this world, endowed apparently as are thousands of others, with intelligence and capacity for expansion. In his general equipment there is concealed something that quite lifts him above his fellows. It is nothing which he has earned, or for which he is in the responsible. It would be very difficult to attribute it to prenatal influences; but the fact exists that without any choosing or any effort on his part he is marked for a career as a singer. The avenue of life is chosen for him. He follows that avenue and goes his way independently, unconcerned by the comrades of his youth, destined to make his way alone, and all because he has a voice. He does not even recognize it. Neither do his friends. They also have voices. They use them in their studies and in their play. The only condition that could excite comment would be the fact that they were denied voices.

#### A Voice Is Discovered

It was not until he was eighteen years of age that the fact of this exceptional voice was brought to his notice. In his High School, the last year or two, the voice that he had used so naturally and commonly, made an impression upon the teacher of Public School Music. It stood apart from the rest in such a marked manner that it forced itself upon the attention of the teacher by its sonority and beauty; and, knowing its value, she began to take a deep interest in its possessor, endeavoring to ascertain what kind of mental and musical equipment was associated with it.

#### The Teacher Finds Other Necessary Qualities Present

In order to discover, if possible, whether some of the more important things were in the make-up of the boy that he had there to supplement the value of the voice, she taught him a few songs. They were selected with the hope of getting him to express certain qualities, such as power to describe, to delineate, inviting him to unloose his imagination. She found, to her joy and gratification, he was not wanting in many of the things that should be associated with a good voice, to insure success as a singer. She found that he approached songs of a religious type in a reverent mood, of dramatic import with a deep understanding, and revealed a certain abandon in songs of a lighter vein, which required lightness and imagination.

#### A Career Is Decided Upon

Becoming acquainted thus far with the potentiality on the part of the boy, the teacher tactfully approached the question of a career asking him whether he was making the art of singing a life work appealed to him. The question thus asked opened an entirely new vista in the boy's mental life. He had hoped to be a lawyer, to develop the power of analyzing and dealing at will to familiarize himself with logic and with the problems of greater import relating to law and rules prevailing in the community. At first the life of a singer made no appeal to him. He looked upon it as both weak and effeminate. He had heard only the stray concert and recital programs that had been given in the small town where he lived. He made thoughtful inquiries into the social status of a professional career, asking whether one met his obligations to society and to life as fully by adopting music for a livelihood as in a business life. The teacher agreed with him, that one owed it to himself, as well as

## The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department

"A Vocalist's Magazine Complete in Itself"

Edited for June by HERBERT WILBUR GREEN

### The Making of a Singer—An Experiment in Art

to society to give these questions consideration; but the deciding factor must be the development of the gifts which time has endowed and for which he must hold himself clearly responsible. She felt the importance of the moment, the value to the profession of an accession to its ranks of that kind of mind, and entered upon her work of helping, with a devotion to the art to which she had consecrated her life.

#### The Teacher Influences the Boy

Providence in this instance it seems had added another gift to that of a voice—this gift was his guide. What could have been more opportune to a young life, strong in its purpose to succeed in the art of singing, than the introduction into the problem of a woman consecrated to the cause which he was pursuing? One can imagine how the soul of such a woman would expand under the influence of a voice and nature like the one we are describing, after struggling with the hopelessness and drabness of uninspiring pupils. But under her teacher's direction the boy entered upon a line of reading which gradually led into a world of new wonders. He read of Beethoven, Wagner, of Berlioz, of the strains and visions which these great masters had struggled and toiled to make of themselves living instruments for the Divine Hand—transmitters, if you will, of the riches of the Divine world to the mundane material sphere. All this seemed to inspire him with a certain humility, a willingness, nay more, a desire to make himself a vessel, if not a leader, in this realm of art. Thus he was able through the ideas revealed to him to choose quite definitely and consecratedly as to the future of career.

#### The Question of Continuing College Arises

New problems are always rising as old problems are solved. The question of the boy's continuing his school course, as planned, or turning all his time to music, came up for discussion.

His teacher of mathematics told him that the more attention he gave to mathematics the better singer he would be, as mathematics developed a certain control and power of thought. His professor of literature said that he needed a training along literary lines to develop his appreciation of the words of his songs. The teachers of language were insistent concerning the value that they had to give, in relation to his chosen field, and indeed they were right. The conviction at last forced itself upon him that he would be too old to begin to devote himself to his voice and general musical study—twenty-two to fact—if he waited until his college career was finished. Thus his mind was shaped through investigations in one groove and another to realize that the possession of a voice was a responsibility. To equip himself for a singing career was no light undertaking. Upon the approval of his faithful friend and teacher, he compromised on the educational plan, and decided to devote two years to college, after which the condition of his voice and its needs at that time would enable him to make a wiser decision than

he could at the present. There would be two years in the Western College, which was near his home, after which time the study of music would be begun in New York in earnest, and with all the concentration necessary.

Once out of the slough of indecision, the two years of college life sped happily and pleasantly by, furthering the study in a theoretic knowledge of science and literature, as well as French and German.

#### Begins to Concentrate on His Musical Studies

As the boy took farewell of his family and the friends he had made in college, he felt very sad; but his depression was only temporary, and as he drew near to the gateway of his land of dreams, sadness gave way to a mere unhappiness.

Advised by his teacher of singing, he placed himself in the hands of able teachers of piano, and harmony, and then began the real foundation work of becoming a singer.

Here we are confronted with a boy of twenty. We find him possessed of exceptional gifts, an excellent voice, a clear picture of what is confronting him as a whole, but none of the details of that picture worked out.

#### Enter the Teacher

We must leave him for a short time, and make ourselves acquainted with the man, his teacher, to whose hands he has been guided; because nothing is more certain than that this turn of the wheel that is grinding his destiny, even at this age, must decide the rule by which he will be measured. The narrow question of method is not the one that is before him. While unquestionably it cannot be ignored, we are dealing with the problem in its larger form. The presumption has been that the voice was a rare instrument, that it revealed a certain endowment of nature that precluded the necessity of measuring it by such a term as method. The wise teacher must see clearly that its greatest source of increase is through its development. In this particular, the teacher was not wanting. He was a man well past fifty years of age—at one time was a singer of great prominence—a product of one of the two great schools of the early part of the preceding century, who brought to his work a single purpose of the value that they had to give, in relation to his chosen field, and indeed they were right. The conviction at last forced itself upon him that he would be too old to begin to devote himself to his voice and general musical study—twenty-two to fact—if he waited until his college career was finished. Thus his mind was shaped through investigations in one groove and another to realize that the possession of a voice was a responsibility. To equip himself for a singing career was no light undertaking. Upon the approval of his faithful friend and teacher, he compromised on the educational plan, and decided to devote two years to college, after which the condition of his voice and its needs at that time would enable him to make a wiser decision than

Every step must be built upon the steps that have gone before. In the teacher's mind there was the first and greatest question—the power to which was to determine his success with his pupil. Would he be able to yield to the requirements of routine sufficiently to attain the necessary progress, and after this was attained, to go on to the more difficult and hardest part of his journey was yet before him? In other words, did he have to stop out to make a road to the goal? The teacher had to be required for him to have had been comfortably taken care of, on to the hard and thorny road of singing.

forced discipline which must be his portion?

His teacher felt that a severe course must be entered upon; and as he set his face unflinchingly in that direction. As stated above, his first step was an examination in the direction of the fundamentals of music. He found the pupil unfamiliar with the key to singing—the major and minor scales—the technique of scale formations and intervals. A careful test was made of his reading, to which he made such a feeble response. There were two of the fundamentals that could not be passed by. Then he was examined upon his knowledge of the literature of the vocal art. The teacher knew the direction in which he wished to place the young man's thoughts and placed in his hands the following works:

*Songs and Song Writers* ..... Clark  
*Voice Building and Tone Placement* ..... Curtis  
*Interpretation in Song*, Harry Plunkett Greene  
*The Singing Voice and Its Training* ..... Sterling McKelby  
*Dictation for Singers* ..... Percy Dunn Brouth  
*The Lost Vocal Art and Its Restoration* ..... Lewis  
*The Psychology of Singing*, David C. Taylor  
*Hebrew, Spanish and Song* ..... Little B. Robinson  
*An Open Road to the Singing Voice* ..... L. E. Herman  
*The Voice Production*, Thibault Vernet  
*Breathings* ..... Georges Augustin Thibault  
*Philosophy of the Singing Voice* ..... Charles Lamb  
*Vocal Economy and Repetition* ..... Lewis

*The Singing of the Future* ..... Livingston Davies  
*Laurie Dittus* ..... Don Davis  
*Outline of Voice* ..... Bull

There is a book that is looked upon as of eminent authority on the subject, which treats technique in a most helpful way, by Behlke & Brown, of London, entitled *Science, Song and Speech*, which should probably be read by all those—both from the standpoint of usefulness.

First, his teacher decided that he should have two lessons each week from the teacher of piano, and two from the teacher of harmony, and two from the teacher of singing. In addition to his vocal lessons, he was to have each week in piano and two hours of piano practice every day. He was sure that he was not trespassing upon the reserve of the pupil's vitality. This time was so apportioned as follows: Two hours daily piano practice, two hours daily musical theory and the fundamentals, two hours daily vocal study. He was also compelled to outline an entire course of living, every moment of which must have a bearing upon his future success. Thus we have planned for six hours of study, one quarter of the day.

How should the other hours be spent to the best advantage? First, he insisted that he walk five miles each day with speed and energy. Between the necessary eight hours of sleep and the necessary two hours of oratorio, concert, recital, or operatic performances, he must account his days well outlined for progress. His teacher placed great emphasis upon his being present at every concert where he could possibly be present to see to appear, and as far as possible to keep the programs of each with annotations in them for future reference.

On one occasion the teacher wrote for the boy a floral calendar in easy compass, demanding agility and vigor and ending with a *Mezzo di Pace*. The student made disheartening work of it at first; but his teacher, making a pencil mark after every effort, kept him at it until the expiration of the 125th trial, he said to him, "Now rest your voice, but take it home and practice it. Work such as you have just been doing will eliminate your voice success. Persistence is the key to success. You will do the top. You will develop the power to master such technical difficulties only by keeping continually at them."

He told him the well-authenticated story of Madame de M... making more than a thousand repetitions of difficult phrases to secure the facility which she felt was necessary to their perfect rendering.

#### Thinking, the Singer's Asset

It is not supposed that many who read this article will take it seriously; but as they approximate to the ideas contained herein, they will be strengthening themselves in the attainment of their response, and the value of thinking has not as much to do with the chief assets of singers. As an example of intelligent thinking, answer the question as to the comparative value of different methods of such a question as that does not lead the student to any definite conclusion; but apply the question to a specific example in the particular song, selecting one of the requirements from the classics, Schubert's *Erkling*, for example. This thought process must lead from the composer to his product; before attempting to make an intelligent analysis of the *Erkling* we must know something of the composer. In this case the student has a half-formed estimate of the character of the man, what he has accomplished in composition, what is the native power of his writing, how did he happen to be a composer? Is it a matter of chance or inheritance?

The student has gained all of this information from reading. His next source of information must be in the song itself. In what particular is it unusual? What requirements does it make upon the singer? What is the source of the legend, and where did the legend first appear? "What qualities of the voice must the singer employ in order to paint the imaginative picture, and portray the dramatic side of the story?" This is only a mere suggestion as to the attitude the student must hold to his study of a song.

The following is an example of the way in which the teacher led the boy's mind to a deep study of the interesting subject, "The Psychology of Audiences." His object was to hold up to the view of his pupil some of the real obstacles which must be conquered on the artistic path that leads to success in the realm of art.

Many artists sing well, but do not know how to be elastic and adaptable enough to appeal to all types of audiences; hence the danger of the level of giving attention to the subject. Many failures would be averted and needless heart-breaks avoided if from the beginning the student even in his studio life would try to appeal to various audiences.

#### Why So Few Artists?

Why are there so many beautiful voices and so few great artists? This question will bear analysis. How many who listen to singing are capable of distinguishing between the singing and the voice, the melody and the accompaniment, and in the process of singing from one measure to the next? How capable is the average listener of tracing the source of his pleasure, conceding that it is really pleasure? Is the listener beguiled by the sweetness and charm of a legato? Does he pulsate with a rhythm or is he aroused and awakened by a spirited interpretation? And then, as for the singer, how can he be sure that his work is acceptable? Upon what does a singer depend for his own self-satisfaction? Of what kinds of nature is the average audience composed? How many units in an audience are there to be found precisely like any other units?

Questions like these almost stagger the credulity of the investigator. It probably never occurs that the two audiences are perfect duplicates of each other. Now, if the make-up of the audience as a whole is never duplicated, and if it is impossible to find duplicates among its units, the poor singer is indeed hard put to it if he hopes to meet this conglomeration of needs, tastes, and temperaments.

Listening to singing an active or passive function? Is it a mental process or merely an act of receptivity on the part of the senses? Clearly this is a most discouraging

aspect of the singing business. It must be met and answered from a unique standpoint. In short, the taste of the individual must be ignored and a group preference substituted for it. The singer who wins the largest number of audiences and the greatest number in audiences is the one who has made the closest study of the groups that comprise them.

In an audience of five hundred, we will say that there are fifty who cannot detect differences in melody. There are a hundred who have little or no discrimination between what is good music and what is not. Half of the remainder have a taste for good music and some musical intelligence. The artist should be able to bring to his work such variety that he will make an appeal whether he be appearing before an audience composed only of cultured musicians, which would constitute the one extreme, or whether he is singing to people who know nothing of music, this the opposite extreme; and there are the many intervening stages. Kaleidoscopic is the term that best describes the many grades of musical receptivity.

#### Teacher and Genius

Now, strange to relate, this teacher was not only a good technician, but also a genius, a man who did not regard worldly aims and the making of money as the sole aim and end of existence. He was conscious of the inherent nobility of the human race, the abilities lying dormant in every human soul, and he was conscious of the progress where he regarded art as the greatest motive power for the ennobling of humanity. In his own soul he was seeking for a way to singing out of the clatter of head-study and the gaudy display to a level of noble striving. And to make of his pupils not mere producers of tone with its appealing sensuous beauty, but conveyors of the highest inspiration! There was no sentimental blue law devotion in all this striving, but a fearless virility.

First, he knew he must awaken a taste for the best in music in his pupils, so that wherever the audience possibly allowed of it, the best music would be rendered by the singer. Secondly, he was convinced that the pupil must be aroused to an appreciation and understanding of his great responsibility as an artist whose will and taste, whose unconscious influence is through the medium of his art to be exerted over the audience before which he is appearing. There is so much that is common and uninspiring, so drab and monotonous in many lives to-day. Could not the artist raise himself to the level of true inspiration and so carry his audience with him? Can he not send the people away with a new desire and impetus for living and working because he has been able to inspire them by his light, by the breath of truth from the heavenly spheres which does pervade and hover over all great music?

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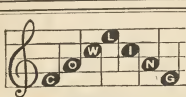
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## The Last Days of Guiltman

By Frederic B. Stiven

LATE in February of 1911 I took my last lesson of Alexandre Guilmant. I had gone out to his villa at Meudon on one of those pleasant spring days which come so early in France, and feel the beauty of the month he is studying. The author has stressed Ear-training; harmonizing familiar melodies in more than one way; analysis of ray, and later, melody; constructive writing for voices and piano; after studying examples from standard music literature; and keyboard harmony.

On parting, I wished him a speedy return to his usual good health. To his reply he added that the doctors had warned him that he must go more slowly. He had been exceptionally active with numerous engagements in Paris, a trip to Budapest, and working at his compositions. Another American student went immediately after lunch of the same day, but Guilmant was unable to give this lesson; and as he never regained his strength I had the privilege of taking the last lesson the master ever gave.

About March 25th I heard through a friend that his condition was decidedly serious, so made the trip to Meudon to extend my sympathy to the revered master. The housekeeper was very grave when she came to open the great iron gates of the villa. In response to my immediate inquiry, she shook her head and began to weep, telling me that he had little hope for his recovery. She showed me into the little anteroom in which stood the famous little one-manual organ which Guilmant's father had built. After waiting for some time, M. Félix Guilmant, the artist son of the master, came to me and told me that his father had become weaker each day and that the physicians held out little hope.

On the morning of March 30th, I went as usual to the organ factory of Cavallé-Coll in the Avenue du Maine to practice. I was greeted at the gate by the concierge.

with but three sad words, "Guilmant est mort."

Two days later came a large black bordered envelope containing an invitation to the funeral at the little church of Saint Martin in Meudon, on the morning of April 1st. The invitation told of his death, of the honors which had come to him during his life, of the departure of trains from Paris which would reach Meudon in time for the funeral, and of the hour and place of the burial. It was signed by about thirty of the relatives. This list was concluded with these words, "his nephews, nieces, cousins, and all the family."

On arriving at the villa we found a large number of people already gathered, and among them were some of the most famous French musicians. To his reply he added that the doctors had warned him that he must go more slowly. He had been exceptionally active with numerous engagements in Paris, a trip to Budapest, and working at his compositions. Another American student went immediately after lunch of the same day, but Guilmant was unable to give this lesson; and as he never regained his strength I had the privilege of taking the last lesson the master ever gave.

We passed into the garden again and waited in the drizzling rain for the procession to form. Outside the iron gates the casket was placed upon an open hearse, and through the mud and rain the cortege plodded up the hill to the church of Saint Martin.

In addition to the regular service of the church there were a number of extra musical numbers, the most impressive being a beautiful rendition of the *Chor des vier* by the *C. G. G.* Organist, an exceptionally able violinist. After the services each guest signed a large black-bordered book which was placed on a table in the entryway, and after the funeral party went home to Paris where the body was interred in the Cimetière de Montparnasse.

Here he was laid with many of the great men of France—Frank K. Bartholdi, Ed. Maupas, Saint-Benoit, Roussier, Larousse, de Lisle, and many others.

## The Unit System

By Dr. J. Humphrey Stewart

Dr. Stewart's comments upon the unit system are interesting as expressing the views of many organists upon the value of the unit system. He says that the unit system organ system has numerous enthusiastic advocates who believe firmly in its advantages.

At the risk of being called "old-fashioned," and classed as a "reactionary," I venture to assert that the unit system of organ building is the most unfortunate development of recent years. It is the death blow to an era of cheap commercialism which is one of the worst features of present-day organ construction. In a comprehensive system is unnecessary, and in a small organ it is destructive of independent tone qualities.

A small organ of twelve or fifteen stops may be so constructed as to furnish a great variety of tone qualities; but this can be accomplished only by giving a distinctive tonal effect to each register. The unit system, based upon the idea of using one set of pipes for several supposedly different stops, is a step in the wrong direction. It is a step in the direction of a "Pipes in Pipes" to paraphrase the old saying, "Pipes is Pipes" so that a single set of pipes will always sound the same, even if transferred from one manual to another, or made to masquerade under three or four stop labels.

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The First American Composer.

Q. Can you give anything about Francis Hopkinson who, I understand, was an American composer?

A. Francis Hopkinson was a celebrated American composer. He was also a lawyer, a naturalist, a poet, an inventor and a musician. He is credited by many as being the first American composer. As an inventor he made a bell-instrument, which he called a *phylharmonicon*. He also adapted a keyboard by Benjamin Franklin's musical glasses, or glass harmonica. Born in 1737, died in 1791.

Pianist, Composer, Teacher.

Q. I wish to know something about English or American? What school of playing does he represent?—A. S. L. Lohnd, E. L.

A. He is credited by many as being the first American composer. As an inventor he made a bell-instrument, which he called a *phylharmonicon*. He also adapted a keyboard by Benjamin Franklin's musical glasses, or glass harmonica. Born in 1737, died in 1791.

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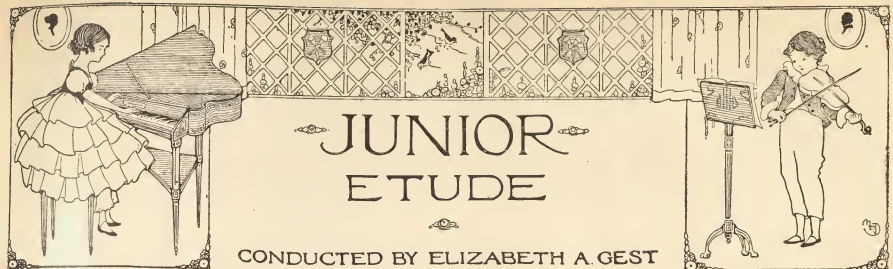
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Oh summer time's a gladstone time  
When brooklets gaily flow  
And up the hills and down the hills  
Their songs such gladness bring.  
Oh summer time's a gladstone time  
When brooklets gaily flow  
And over stones and over rocks  
They sing as on they go.  
Oh summer time's a gladstone time  
When breezes shake the air  
And through the trees and through the woods  
The wind sings everywhere.

**A R P E G G I O S .**  
Arpeggios and things like that  
I think are lots of fun,  
Although I can't play many yet,  
Because I've just begun.

**I took a lesson Saturday**  
And take again to-morrow,  
And that I can't take every day  
Is my only sorrow!!  
"I am obliged to you; and whoever works as I do will succeed quite as well as I."—BACH.

**Miss Pearl's Secret**  
By Ruth Freund  
"MARGARET! You would better come home and practice now!"  
Margaret dropped her croquet mallet and turned reluctantly toward home.  
"Aw, Margie," complained Mabel, with whom Margaret had been playing, "Do you have to go now?"  
"I suppose so," answered Margaret. "I'll come back when I finish practicing—if mother will let me."  
She slowly walked across the road to her home, thinking very deeply for a ten-year-old mischievous girl.  
"Why is it I don't like to practice? Why does my hour seem so long? How can Miss Pearl practice so much?" her thoughts ran.  
Miss Pearl, who lived next door, was Margaret's teacher. She was young, but was a splendid pianist and was just starting to study the violin.  
It seemed to Margaret that Miss Pearl practiced just about all day. How could she practice so much?  
Margaret slowly walked upstairs to the drawing room. Equally as slowly she entered the room, walked to the piano and sat down, rather heavily, on the bench.  
She opened her book, looked at the big clef on the mantle, then began to practice. She practiced what seemed to her a half-hour at least, but, after looking at the clock, discovered that only ten minutes had gone by. She was already tired. Suddenly an idea popped into her head.  
"I'll just go over and talk to Miss Pearl and ask her how she does it," she decided. So away she went. She found Miss Pearl at her piano, fresh and not the least bit tired.  
Margaret dropped into a chair and exclaimed, "How do you do it, Miss Pearl?"  
Miss Pearl never frowned when interrupted, but always made one feel at ease by greeting with a smile.  
"Why, hello!" she said, cheerfully.  
"Whatever is troubling you, child?"  
"How do you practice all the time?" Margaret asked desperately.  
"Why, I don't practice near all the time," was the answer.  
"But almost," protested Margaret. "You just practice and practice and practice, but still you are fresh and don't seem a bit tired. How much have you practiced to-day?" she asked abruptly.  
"Why, I don't know exactly—" Miss Pearl started.  
"There's another thing, Miss Pearl," interrupted Margaret. "You never know how worried about how much you practice. Why, I just watch the clock, almost all the time, and when my hour is done, at last, I feel sort of nervous and shaky, and another hour goes by before I really begin to feel natural again."

new piece so well. Why the time just flew.  
"I'm glad you learned how so soon," Miss Pearl said. "It took me months to learn it."  
When Margaret started back to the piano, she found herself eager to try something new. She was eager to learn more about expression—more about music as a whole.  
How glad she was that she had learned how to practice!  
**The Symphony**  
Those of you who live in the large cities have probably often heard good orchestras play great symphonies. But so many, many people live far from large or even small cities and never have such opportunities, and can only hear "records" of these works of musical art. Records, on this account, are very good things and bring the world's best music to those who have no possible chance of hearing it at first hand; but it is to be hoped that everyone will have an opportunity sooner or later of hearing these things and can understand both the orchestra and the symphonies they play.  
A symphony is a long composition written more or less according to a fixed pattern, to be played by a standard combination of instruments known as a symphony orchestra. These instruments include first and second violin, viola, violoncello, double bass, constituting the string group or choir; the piccolo, flute, oboe, English horn, clarinet and bassoon, constituting the wood-wind group or choir; the trumpet, trombone, French horn and tuba, constituting the brass-wind group or choir; and then the "battery" including the drums, cymbals, triangle, gongs, etc. One or two harps are generally used, and this whole combination makes a symphony orchestra. The number of players in each group depends upon circumstances, but a good balance must always be preserved, and the number of players in a modern orchestra runs from about seventy-five to a hundred.  
The composition called a symphony is written for such an orchestra to perform. It is written in three or four movements, the first movement following more or less the pattern of the "sonata form," which you already know about. The form of the other movements is left to the composer's choice.  
Some of the great symphony composers were Haydn, who was called the father of the symphony, as he did so much to develop it; Mozart, Beethoven, Schumann, Schubert, Brahms and Tchaikovsky.

"Now, run on home and practice your piece and I'll call you when you have practiced it enough for to-day."  
"Well, I'll try," Margaret promised as she arose. "And you be sure to call me!"  
She ran over home and up to the piano. She opened her new piece and looked at it very seriously. Then she started to practice slowly, deliberately, intently.  
She played it over and over again, very slowly. It was a march, so she tried to picture soldiers marching. It reminded her of Decoration Day, and soon, unawares, she was playing it in time, and making it gradually louder, softer, quicker just as the expression marks indicated.  
"Oh, I like that," she breathed as she worked on, deeply interested and making pleasant discoveries along the way.  
It seemed to her that she had practiced only a very short time, when Miss Pearl called her to the telephone.  
"How did you get along?" came Miss Pearl's words over the wire.  
"Fine," Margaret answered. "I like my

I heard the voice of the old clock say  
Tick, Tock, Tick, Tock,  
'Twas telling me to keep time that way,  
Tick, Tock, Tick, Tock.



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